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The Price Is Right—Good Inexpensive Hotels

Flying High With the Shrewd Angel of High Tech

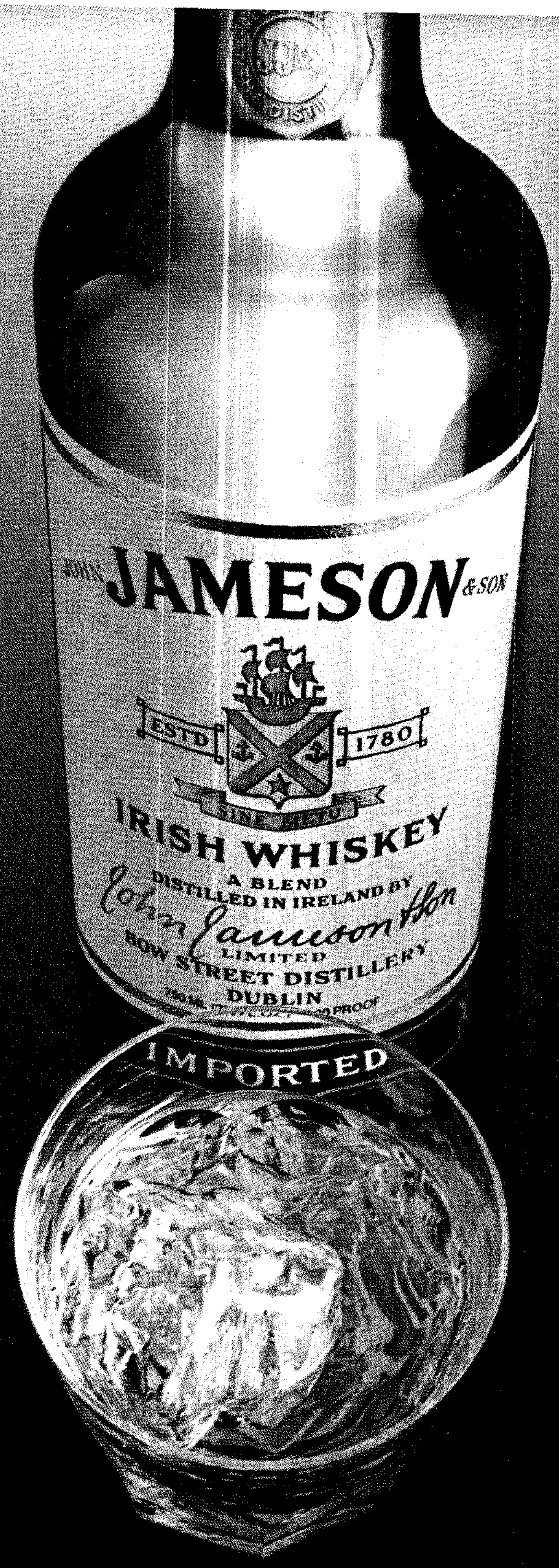
NEW YORK

The Girl in the Trunk

By

Michael Daly

From southern comfort to death in the New York disco whirl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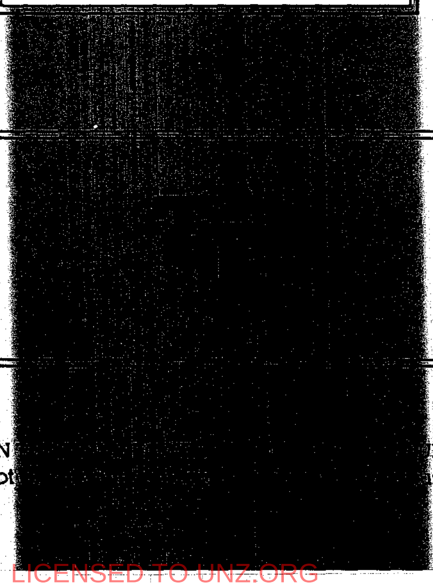

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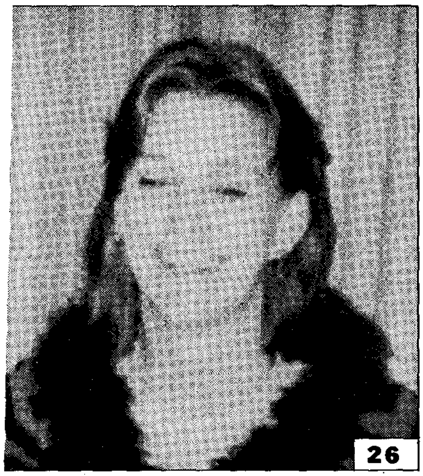
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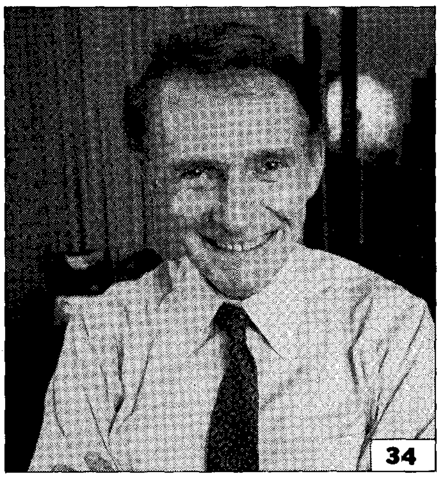
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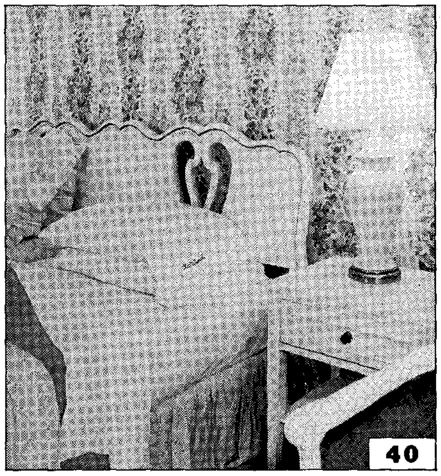
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6
he Girl in the Trunk
y Michael Daly

onnie Crispell started out life in a red-rick Virginia house designed by Thomas efferson. She ended it stuffed in a trunk—urdered, the police say, by an ex-convict he had met in an after-hours club. Crispell, or years, was a regular on the nightclub cene; her nights began at Studio 54 and nished up in an after-hours disco. Says one riend, "You just had to know when to go on o the next stage. Connie couldn't. She just vent on to the next disco." And Crispell vent from job to job the same way that she vent from club to club—she worked as an ssistant to a fashion designer, as an account executive at a P.R. and advertising firm, and inally as a $200-an-hour call girl. Michael Daly chronicles the fast times and short life of Connie Crispell.

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By Daniel Burstein

Fred Adler is perhaps New York's most successful venture capitalist. The five venture funds he heads have provided seed money for more than 70 new businesses—all of them high-risk endeavors, most of them in futuristic fields such as genetic engineering and robot design. And though Adler's personal fortune is estimated at more than $200-million, he says, "I doubt that any of the great venture capitalists do it for the money anymore. It's in their blood."

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The Price Is Right—Good Inexpensive Hotels
By Jennifer Cecil

The long-distance call comes, and your aunt and your grandmother and five friends all want to visit. But where to put them when your apartment is barely big enough for you? Here is a list of good inexpensive hotels—those that charge $50 to $90 per night for two—that are also nicely situated and pleasant. Eleven are "weekday" bargains—small, independent hostelries that offer low rates any day of the week. Another ten are "weekend" places—major hotels that offer special rates Fridays and Saturdays.

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Cover: Inset photograph by Donal Holway.

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TUES 10 **Furniture, Paintings, Decorations & Orientalia**
TUES 17 **Furniture, Decorations, Art Nouveau & Art Deco**
WED 18 **19th & 20th Century Paintings**
THURS 19 **Antique & Fine Jewelry**
TUES 24 **Furniture, Paintings & Decorations**
TUES 24 **On Premises: Property collected by the late Dr. Davenport West, South Harwich, Cape Cod**

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THE EUROSTYLE REPORT

DECEMBER 1984

In 1984 Eurostyle happened in America as the bold, expansive style of international trendsetters became the sleek new shape of luxury here.

This December, *Metropolitan Home®* magazine will devote its entire issue to this dramatic style phenomenon.

The Eurostyle Report/December 1984 will zoom in on the hottest look of the decade. Deeply evocative, yet totally contemporary, Eurostyle is Italian slickness, French Deco, the spare lines of the Bauhaus, the rich woods of the luxury liners, all reflected in a broad spectrum of American design.

Eurostyle is *leading edge* in consumer products today. Our editors will show it to you in furniture, home furnishings, accessories, tableware, appliances, automobiles and home electronics. You'll see its influence extending to food and wines and liqueurs. You'll feel its power stretching across the seas in the form of sleek new personal appliances, luxurious fragrances, soaring travel.

In 1984 Eurostyle is the new contemporary in America.

What happened to transform the style of international wealth into mainstream American design? Three forces converged.

1. The baby boom generation came of age, creating a young, affluent market of unprecedented size. The first Americans to grow up in a global community embracing the ideas, designs and products of Europe.

2. American manufacturers, recognizing opportunity, began to translate the best European ideas as only they could, adding manufacturing ingenuity, marketing expertise and price consciousness to the mix.

3. The resurgence of the dollar against the currencies of Europe made European imports more affordable and more visible.

Thus, in 1984 Eurostyle arrived in the mainstream of American design. And not just imported from Europe. Eurostyle products, most of them, are made right here in America.

The Eurostyle Report/December 1984 will capture it all.

What makes Eurostyle. The contours, the colors, the textures at the forefront of Eighties style in America.

Who makes Eurostyle. The resources–the designers, manufacturers, retailers–who have fueled this high-profile trend.

If style, contemporary style, Eurostyle, relate in any way to your business, you can't miss this *Metropolitan Home* blockbuster.

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LETTERS

Pheidippides, Move Over

AREN'T "THE NEW PURITANS" [BY DI
tia Smith, June 11] really the old ph
ical elite who have simply endured t
process of physical gentrification? Ma
are the weekend athletes of the seve
ties who've graduated from runni
marathons to the less mundane ch
lenges of the triathlon.

Amy W. McClell
Manhatt

TO LEAVE HOME, FAMILY, AND DOG
run ten miles at 6 A.M. indicates havi
lost all touch with reality. And by r
calculations, some of the people Smi
mentioned work out 35 hours a week
they must make the poor souls who ma
age only an hour of exercise a day fe
pretty pathetic. And reading your ar
cle should make the rest of us want
roll over and go back to sleep.

Roger Colah
Manhatt

DINITIA SMITH'S PIECE WAS MISLEADIN
and degrading to athletes who, like th
athletes in the article, pursue the
sports avidly. We differ from the athlet
Smith interviewed in that we do n
border on anorexia, nor do we necessa
ily practice fanatical eating ritual
Some of us swim upwards of 25,00
yards a week, put in ten hours of work
day, and still manage to lead norm
lives and eat good, healthy meals. Wh
must we deify the athletes who exist o
next to nothing as they expend massiv
amounts of energy?

Deirdre Sche
Manhatta

HOW APPROPRIATE THAT YOUR JUNE 1
issue provided reading material fo
the thousands of aspiring New Yor
Marathoners who stood on a two-block
long line to get an application. Smith'
article was alarming. What does th
medical community say about thes
New Puritans? What makes them determined to follow their regimens of exercise, hard work, and consumption o
strange food? Aren't they more prone t
injury or serious ailments? I'm baffled
by those who seek ultimate perfection. I
get up and run almost daily in any
weather. But I also like junk food. And
if my body tells me that I'm really tired,
I'll take a day off. I can't believe that
these Puritans are healthier than I am. I

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

on't give up my run at dawn, but I on't give up Heavenly Hash ice cream ther.

Debra Wishik Englander
Manhattan

ast of Eden

THOUGHT CRAIG UNGER'S STORY WAS ite good—it managed to touch on the ss of manufacturing jobs, the struggles residents, and real-estate speculation The Lower East Side: There Goes the eighborhood," May 28]. It's up to ose of us who live here to keep the ower East Side a diversified communi-, rather than creating another all-hite SoHo.

Sheila Landsverk
Manhattan

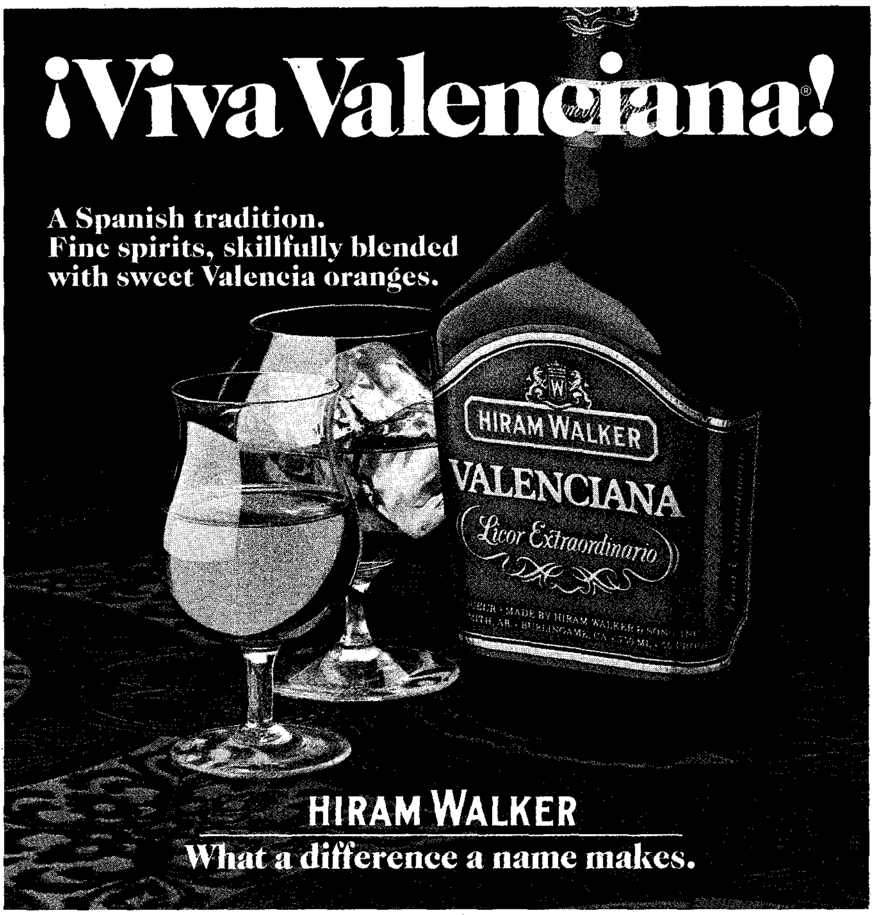
WAS FORCED OUT OF LOSAIDA ALMOST wo years ago. People used to live real ves in Losaida. Now they just reek of ttitude. The things that made the area a eighborhood are being replaced by rendy clubs, plastic galleries, and over-riced restaurants. A lot of the bohenians Unger mentioned are moving out ecause they don't want to provide local olor for the upper class.

Nicole Demerin
Brooklyn

VE OF THE LOWER EAST SIDE JOINT Planning Council are outraged at the one and content of your article. It is ndecent and inhumane to dismiss in a ingle sentence the longtime residents of the community with "Some people who have lived there for years are understandably unhappy." Unhappy? We are terrified. Every day, low-income people see their homes destroyed or stolen from them. But our terror has turned to determination, since we know there is no place left to go. Unger blames deterioration of the community on the lack of locally based industry. A creative theory, but wrong. Industrial shops surround the Lower East Side, and local people provide the labor. The real culprit is the pattern of disinvestment followed by speculation, as the Skydells, Weisners, and Pollaks pursue the almighty dollar. But we will not be moved. This land is our land.

Margarita Lopez
Chairwoman, Lower East Side
Joint Planning Council
Manhattan

IT WAS WONDERFUL TO SEE A MAGAZINE of your stature touting the virtues of a long-maligned neighborhood. Perhaps next time you will include some infor-



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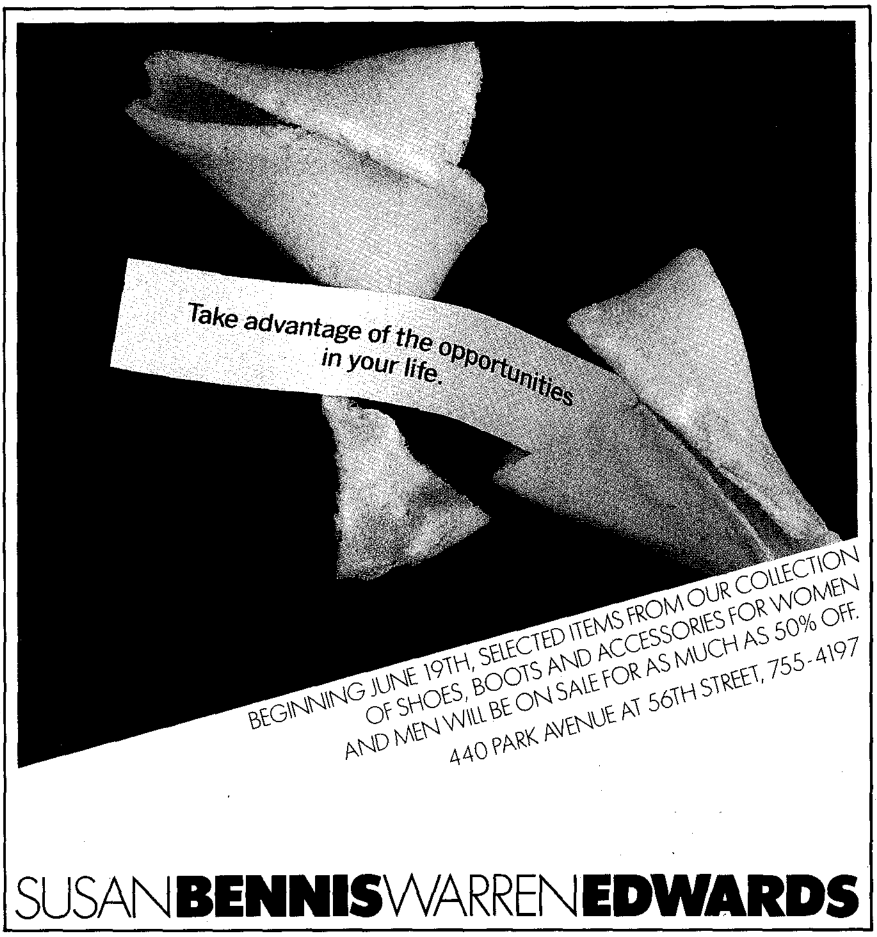

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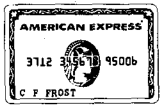

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mation on the single most importa
reason for the turnaround—the streng
of Off and Off-Off Broadway theater
the East Village.

Alan J. Schus
Manhatt

A MESSAGE TO THE ENTREPRENEURS
will not be pushed into the river or ar
where else. The Lower East Side h
been my home for over two decad
and no one can budge me. You'll ne
Sherman tanks, MX missiles, and t
president himself. You are not welcor
in the East Village. The people who li
here—artists, scholars, philosophe
small-business people, and dreamers
do not want your "improvements."
let the buyer beware. No one can ha
my home.

Fredda Har
Manhatt

Little Shops of Horror

I'M NOT SURPRISED THAT SOHO STO
owners would deny entry to black cu
tomers ["SoHo Under the Gun," by P
tricia Morrisroe, June 4], but I'm a
palled that *New York* felt no nee
to state that using discrimination to pr
tect oneself from crime is immoral an
irrational. It is also against the law.

Julie G. Saunde
Montclair, N.

I WAS OUTRAGED BY YOUR STORY. SINC
when should an entire race be held re
sponsible for the low-life behavior of
few individuals? I find it hard to believ
that blacks are the only people committing crimes in SoHo. Denying blacks entrance to shops is not what I call self
protection. It's prejudice, plain an
simple. If it's protection the shop
keepers want, why don't they also ex
clude transvestites, gays, and teenagers
Better yet, why don't they just clos
down and go home?

F. Allen-Rom
Livonia, Mich.

EVEN BEFORE I FINISHED READING MORRISROE'S article, I began imagining the letters you would receive from angry readers, protesting the singling out of blacks as the thieves and vandals in the SoHo area. Considering how touchy Wasps are about being called bigots, I was surprised that the story was even printed. But let's face it, shopkeepers have a right to protect their businesses and run them the way they want to, even if it means being called names by minority groups and self-righteous whites. Morrisroe's article will undoubtedly anger most readers, but I think it showed an admirable honesty about the problem of minority crime.

Lynne Dees
Fort Worth, Tex.

INTELLIGENCER

BY SHARON CHURCHER

Bad Blood Boutique: East Side Charity Folding

THAT DISTINGUISHED Upper East Side charity Les Boutiques de ël is going out of busi- ss—after an ugly dispute which some board mem- rs have accused others of ploiting the organization personal profit.

Known primarily for its tober Christmas-gift sale, charity is headed by blue ods and designers. But, as e ex-director remarked, here were problems from beginning with certain embers who thought they ould be, shall we say, com- nsated for their time.”

A group of disaffected past d present board members et in 1983 at the home of cially prominent former outiques president Louise ishnell. Selene Weaver, ho had quit as president af- r *trying* to “clean house,” as also there, and a memo om Peter Van Nuys, then the treasurer, was circulated.

Van Nuys wrote that he had been informed that at least one board member had “removed” items donated to Les Boutiques. “If . . . accurate, such actions would . . . be criminal conversion (theft),” the memo warned. The official added he had been told that some board members had used the charity’s tax-exemption number for personal purchases. “This is tax fraud,” said the memo.

Sources say that Van Nuys was disturbed by such incidents as a September 1982 order for $1,079.50 worth of dinnerware from Mottahedeh, the importer. The shipment was billed and sent to Les Boutiques, then allegedly disappeared. Moreover, according to one director, the purchase *never* showed up on the books. Mottahedeh charged no sales tax and gave a 50 percent trade discount.

Another incident involved a house in Quogue whose contents had been donated to the charity. A woman allegedly bought the furnishings for around $10,000, an amount that one Boutiques supporter said he couldn’t find on the books.

The dissidents made their suspicions known to the state attorney general, whose office is investigating. But outside accountants say there is no way of tracing what became of donations to the charity, because Les Boutiques has no inventory control. Donated items have been stored at Les Boutiques’ offices and at the homes of the current president, decorator Richard Hare, who angrily repudiated the memo. “Those allegations were taken care of . . . privately. They were all false,” he asserted.

The dispute flared up, Hare contended, after the I.R.S. told former Boutiques president Weaver she had overvalued some items she had given to the charity. Her attorney said the value had been set by Hare.

Why did the Mottahedeh china never show up at a Les Boutiques sale? “It was bought from Mottahedeh by women who paid Les Boutiques for it,” responded the president, who said he couldn’t recall the women’s names or if they had paid the retail price. The sale was listed under “miscellaneous,” while the Quogue money was included with flea-market revenues, he said.

The charity will close after its twenty-fifth-anniversary sale, in October. The group has lost its office lease, its executive director has died, “and we’re tired,” Hare said. “We’ve had it.”

rince Andrew’s Dog Days

THE QUEEN IS NOT AMUSED: A GOSSIPY book by an ex-retainer now being offered to New York publishers accuses rince Andrew of having whupped the pal- e dogs.

Koo Stark’s ex-beau “has . . . been trouble nce he was a little boy [and] I was nursery otman,” writes Stephen Barry in *The View rom Backstairs.* “He was always hitting peo- le [and] the poor, unfortunate nursery cor- is. The nanny would shout at him [and] he ould take a quick swipe at the corgis to lieve his feelings.”

Macmillan published Barry’s earlier book, *oyal Service,* about his years as valet to rince Charles. The book never appeared in ritain because the queen’s lawyers told his gent, Lucianne Goldberg, they would have banned.

A palace spokeswoman hinted that the ex- alet’s latest effort will get a similar recep- ion, adding, “Barry’s obviously talking bout Prince Andrew as a child. If he’s out hooting with a dog now, I hardly think he’d it it or he wouldn’t get much work out of the nimal.”

Dog days: *Elizabeth and corgi.*

New Finale for ‘La Cage’

La Cage aux Folles OPENED IN SAN FRANCISCO on June 10—after some last-minute surgery on its finale.

No longer do Les Cagelles sign off in demure yellow to the sedate music of “You on My Arm.” In “La Cage aux Folles Bergère,” as the splashy new number is called, they kick energetically in clinging red costumes to a medley that includes “We Are What We Are” and form a “living logo.”

“Jerry Herman [the show’s composer-lyricist] got so mad when he saw it, he almost left town,” said a source close to the show.

Scott Salmon, the Tony-winning-production’s choreographer who devised the new ending with a dance arranger, defended it as having “more of that French-revue drive,” but he was persuaded to compromise.

“You see,” Herman told *New York,* “the authors of a musical have the ability to say no. The new finale was more exciting, but there was too much dance. All I had to do was mention that and it was immediately trimmed down.” Will the new number play New York? “We’ll decide this summer,” said the company manager, Gary Gunas.

otograph: A.P./Wide World.

Hotel Bares Its Past

THE ORIGINAL MURALS, ARCHES, AND soaring ceilings of a grand old New York hotel are being uncovered during a $16.5-million renovation, but seem doomed to be covered right back up again.

The details of the Omni Park Central—once the Park Central—at Seventh Avenue and 56th Street, were hidden by air-conditioning ducts, walls, and a mezzanine installed in the sixties, unbeknownst to Dunfey, the chain that took over the hotel last year.

The Anonymous Arts Recovery Society is seeking sponsors to fund restoration, but the paintings are "not terribly unique," said art expert Duane Zaloudek. More interesting is the fact that this is where Sally Rand did her fan dance and where Jackie Gleason produced *The Honeymooners.*

The hotel's general manager, Philip Grosse, said his firm can't afford the preservation. If the mezzanine is torn down, he said, "we would lose conference space and be out of the corporate-meeting market."

Citibank in Office Talks

NEW YORK CITY OFFICIALS WHO HAVE been talking to Citibank about its space needs should know the bank is also said to be talking about space for some back-office personnel in Jersey City. The bank has been in touch with Hartz Mountain Industries about taking space there, in Journal Square, said a knowledgeable source.

Citibank and New York officials denied any major transfer plans. "There's no question of a headquarters move," said a Citibank spokesman. "It would be a total surprise to me if there was any serious discussion of a major shift to New Jersey," said Deputy Mayor Ken Lipper.

CITIBANK

Citibank: *Over the river?*

Astor: *She snapped . . .*

. . . but did Van Alen shout?

Seek Garage Under Park

PLANS FOR A 400-CAR GARAGE BENEA Bryant Park, dismissed by the par restoration group as "too controv sial," are being pursued by a private fi which is discussing them with the City Pl ning Department.

Huarte, a Madrid-based construction fi first tried to get its garage proposal inclu in the Bryant Park Restoration Corporatio master plan for the landmarked area. Th plan calls for a $12-million, 1,000-seat rest rant. But because of midtown-traffic c cerns, "and digging up the center of t park," corporation executive director D Biederman said, "[The garage] was too c troversial to include."

The garage would use an existing Sani tion Department driveway on 40th Street b tween Fifth and Sixth Avenues as its e trance, according to the proposal. But cu rent city regulations prohibit construction new parking facilities below 60th Street order to meet federal Clean Air Act sta dards, unless a special permit is issued by th Planning Department.

That's just what Huarte is seeking. It h hired former mayor Robert Wagner's la firm to push the project, and has sent a environmental-impact statement to city ar community officials to "show it is feasib and environmentally safe," according to la yer Stanley Schlein, an associate in th Wagner firm.

Schlein contended that traffic in the are has "more than exceeded the saturatio point," and said the garage would actual take cars off the street.

Parks Department Commissioner Henr Stern said the garage "will need the approv of the entire civilized world. But you have t admit an underground garage is a lot les visible than a restaurant."

Summer and Smoke: The Astor-Van Alen Feud Heats Up

WHAT DID CANDACE Van Alen really say to Brooke Astor at the Knickerbocker Club? Everyone in New York society agrees that Astor snapped at Van Alen—like her, an Astor by marriage—and said she hoped never to see her again. Astor's friends, whose account was reflected in a *New York Times Magazine* story last month, claim Astor was provoked. After she delivered a speech extolling the English branch of the Astor family, they say, Van Alen "shouted, 'You're a disgrace.' "

But two bystanders acquainted with Van Alen recall that she simply said quietly to Astor that she'd enjoyed the speech, but "it would have been nice if you'd mentioned [American Astors]."

To that, say the bystanders, Astor riposted, "They don't do anything for New York City." It was after Van Alen tried to reason with her, they say, that Astor delivered her retort.

However the incident transpired, it was followed by a "terrible letter" to James Van Alen from Ashton Hawkins, the Metropolitan Museum of Art counsel and a Knickerbocker Club committeeman, according to Mrs. Van Alen. "He accused Jimmy of insulting Brooke, but he never even spoke to her," she told *New York.*

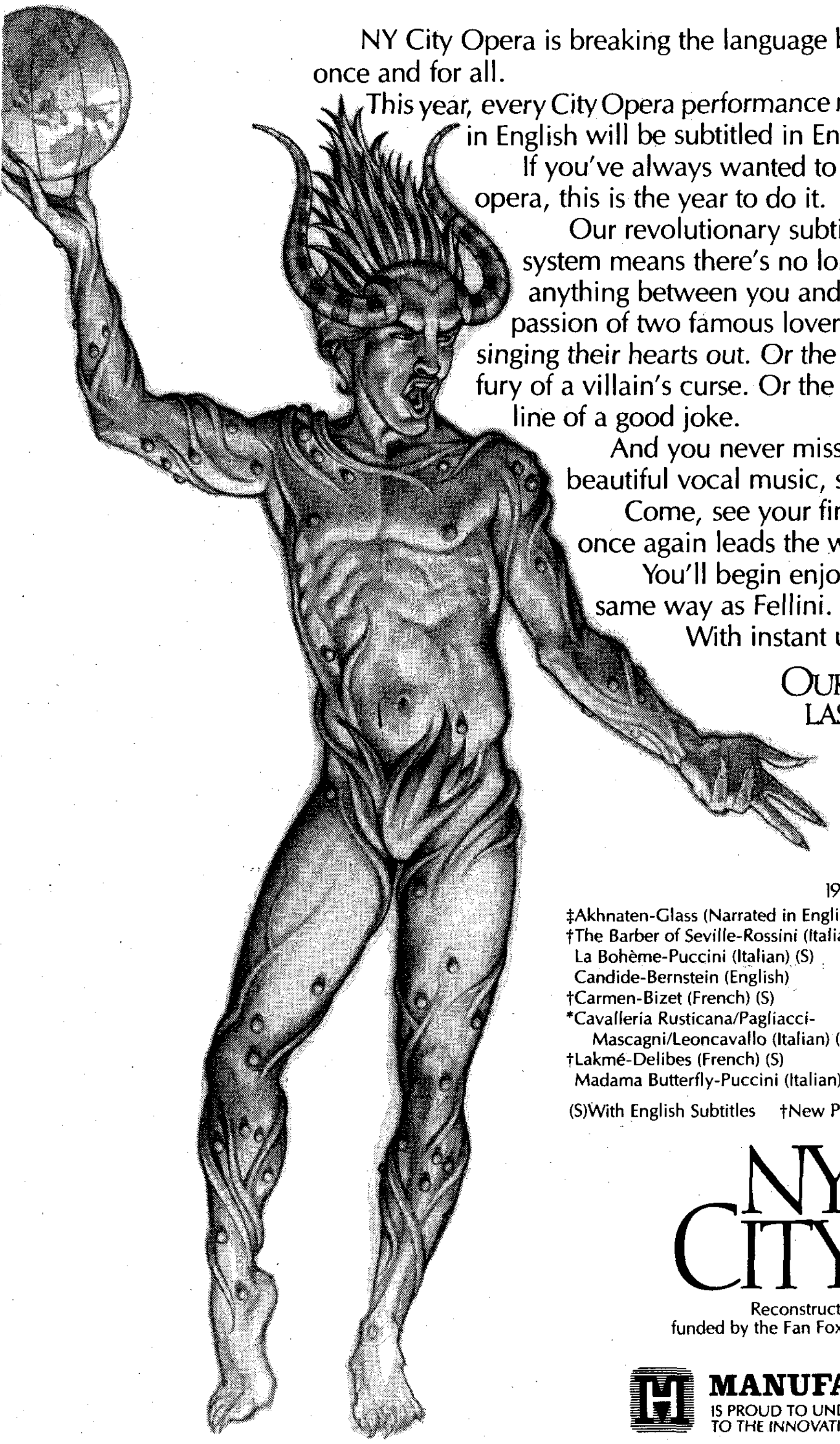
People who care about these things are predicting long, hot summer. "Mrs Astor had better not com up to Newport," one said "because Jimmy is an Asto by blood, and Candy Va Alen is queen of Newport."

According to Mrs. Va Alen, the *Times* reporte never called her for a com ment, and *Times* editors di not return *New York*'s calls Neither did Astor, but a friend, phoning on he behalf, insisted, "It was Mrs. Van Alen who started it."

Photographs: top, Sonia Moskowitz/ *W.W.D.*; bottom, Tony Palmieri/ *W.W.*

INTRODUCING AN HISTORIC BREAKTHROUGH IN OPERA ENJOYMENT.

NSTANT UNDERSTANDING.



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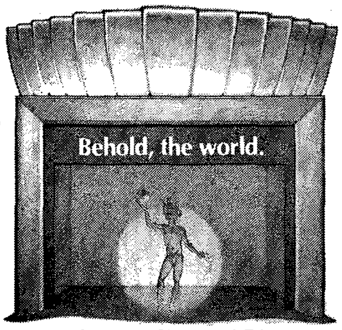
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1984 REPERTORY

‡Akhnaten-Glass (Narrated in English)
†The Barber of Seville-Rossini (Italian) (S)
La Bohème-Puccini (Italian) (S)
Candide-Bernstein (English)
†Carmen-Bizet (French) (S)
*Cavalleria Rusticana/Pagliacci-Mascagni/Leoncavallo (Italian) (S)
†Lakmé-Delibes (French) (S)
Madama Butterfly-Puccini (Italian) (S)
The Magic Flute-Mozart (English)
Mefistofele-Boito (Italian) (S)
†The Mikado-Gilbert & Sullivan (English)
†The Rake's Progress-Stravinsky (English)
*Rigoletto-Verdi (Italian) (S)
†La Rondine-Puccini (Italian) (S)
†Sweeney Todd-Sondheim (English)
La Traviata-Verdi (Italian) (S)
Turandot-Puccini (Italian) (S)

(S)With English Subtitles †New Production *Major Revival ‡New York Premiere

NY CITY OPERA

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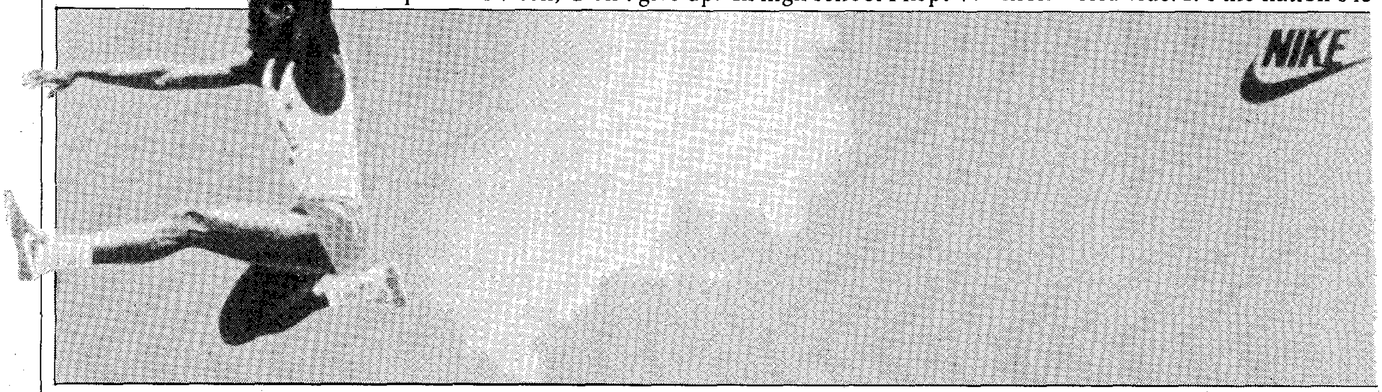
On Madison Avenue/Bernice Kanner

WHISPERING CAMPAIGN

Nike's Dramatic Shift

MOST ADVERTISERS HAVEN'T YET learned to speak in whispers. It's an idea, in fact, that seems to defy all that advertising stands for. But a few months ago, sports-shoe giant Nike, Inc., began whispering, a whisper so subtle, so artistic, and indeed, so audible it has begun to define a new style in advertising—the advertising of understatement.

With its series of graphic, lifelike, and emotionally stirring commercials and Norman Rockwell-like murals that focus on the beauty of sports performance along with its suffering and loneliness, Nike has outdone Calvin Klein in soft sell. There is no stated sales pitch in either Calvin Klein or Nike ads. But where Calvin gives us the monologues of beautiful, flaky young women, with the camera briefly veering to their jeans and a voice-over saying "Calvin Klein Jeans," Nike simply celebrates sport. It underplays its own name and "swoosh" logo, which is tucked in a small corner of the screen or mural almost like an artist's signature. By turning advertising into art, Nike canonizes heroes and appeals to the competitive spirit in everyone. The message: that Nike is pure sport and that it understands and supports the dedication and determination that lead to athletic greatness.



Reaching for the top: *Nike's Brobdingnagian wall murals of athletes such as Carl Lewis are hard to miss.*

And the pitch seems to be working. Dealers report 75 to 256 percent increases in sales when the spots run in their market. And Nike's ad agency, Chiat/Day, has won a flotilla of awards, including a Clio last month, for the ads.

In one Nike commercial, a towering basketball player (he's Moses Malone, but his name is never mentioned) drills himself in an empty gym, hurling basketball after basketball with intense concentration. His sneakers squeak; the ball thuds; and he reflects: "At the age of fourteen, I discovered a secret. Pick the one thing you do best and work at it. So while every other kid was trying to be the next Iceman, I was hittin' the boards. Because I figured if you ain't got the ball [some ferocious dunking action], you can't shoot the ball." A quick flash of the Nike logo and the 30-second spot disappears from the screen. After 68 takes, Chiat/Day dispensed with its prepared script and let Malone simply wing it.

In another spot, long jumper Carl Lewis runs in slow motion toward the camera. His voice rises above his heavy breathing as he tells his own tale of universal wisdom: "My first jump was a joke—nine feet even—but I said to myself, 'Don't give up.' In high school I kept coming in second. I guess I could have called it quits then, but I believe, never give up." Lewis vaults into the air. "If that's your philosophy, there's no telling how far you can go." As his shoes depart into a Magritte sky, the Nike logo flashes on the screen.

In still another commercial, marathon runner Joan Benoit doesn't speak a word. Instead, we hear a radio announcer talking as Benoit pulls herself out of bed at 5:30 on a rainy morning. She stretches, looks wistfully at the rain before heading out to run through it. She doesn't hear the radio D.J. commend her for winning the Boston marathon the day before.

Then there are the Brobdingnagian wall murals. One, at 49th Street and Broadway, captures the exhaustion of distance runners after a race. It took two months for Van Wagner Advertising to convert the picture, supplied by Chiat/Day, into a painting. Another mural at 27th Street and Seventh Avenue portrays Olympian track hopeful David Mack looking contemplative. In each one, the athletes are arrested in motion, while arms, legs, basketballs, ex outside the limits of the colorful boards. The murals, some as big as feet long by 50 feet wide, were to cities around the country. But Nike into building ordinances, which stricted them in some localities.

The understatement campaign be last fall, prompted by a sudden stiff w in Nike's face. Buoyed by the phen enal running craze that spawnec multi-billion-dollar category from n ing, Nike was once the fastest-grow company in America. In 1977, sales w $29 million; in 1981, $458 million; this year, industry analysts expect N to sell $790-million worth of shoes a sporting apparel in the U.S. and $9 million worldwide. It's the nation's le ing sports-shoe company, with ann sales of some 46 million pairs—hal the feet you see running may well wearing Nikes—and the third larges the world behind Adidas and Puma. T increase in sales—12 percent for latest quarter and 3 percent for the l nine months—was so small that it lo as if Nike has run into a marathon he wall.

The running boom is far from ove a 1982 A. C. Nielsen survey shows t 34 million Americans jog. And unl jogging clothes, which can survive u fashion condemns them, shoes can l comfortably for only 500 to 1,000 mi But toe-to-toe competition in the a letic-shoe industry has forced Nike in overseas markets, new sports specialt (last year Nike introduced 63 new sh models), and related businesses. In 19 the company sold $8-million worth sports apparel, which it had introduc the year before. It expects to finish th year with $130 million in sportswe sales.

Competitors also forced Nike to ta its case to the masses. Before this yea products were aimed mainly at ssional and enthusiast athletes, not eneral public. Advertising, when it ared at all, was most often in trade ications. The new campaign, acing to Nike president Robert Woodrises from "a painful review of our estic-marketing approach."

st year, Nike began searching for a ad agency. It considered Wieden & edy, of Portland, Oregon, which done its trade ads, and Ogilvy & er. But it went with Chiat/Day, the erick firm that fashioned the riveting ellian vision for Apple's Macintosh puters. The Nike spots—with an ar- rendering just as striking—didn't anywhere near the $400,000 supdly shoveled out for the Macintosh mercial. Agency representative e Doctrow says they each cost nd $100,000 to $125,000 to make, an outrageous sum as commer- go.

hiat/Day won Nike's $10-million acnt when it proposed a plan to salute Olympics with a commercial pted from Randy Newman's "I Love ." music video. (Nike isn't funding games, but its Olympic theme has roughly irked its competitor Cone, which paid more than $4 million he Los Angeles Olympic Organizing nmittee to call itself "the official shoe he 1984 Olympics.")

the Nike commercial, interspersed h the original sound track and k-video footage, Carl Lewis long ps past two bikini-clad bathers on ta Monica Beach. Mary Decker jogs ng Hollywood Boulevard, Moses lone tosses baskets with a group of tts schoolchildren, and while Newn cruises around town in a contible, wailing about a "big nasty head at my side," he passes a motorle cop ticketing a black Mercedes SL. Its driver, a raging John Enroe, face distorted by life's unfairs, harangues the cop as if he were on court. The 60-second spot, identified ly at the end with the familiar "swoosh" d "Nike—This Summer" legend, first peared last fall to catch the back-toool and Christmas rush, says Nike okesman Jack Welch. "We also nted to avoid the clutter and mad sh before the Olympic year."

Nike's page-stopping print ads, show- a well-used Nike sweatsuit, shoes, d a jockstrap tossed on the lockerom floor, were also created by Chiat/ y. "We haven't forgotten why they're lled sweats," the tag line says.

Nike was originally called Blue Ribn Sports when it began twelve years o. Its founder, Philip Knight, was a etime aspiring miler at the University Oregon, which is to track and field hat Notre Dame is to intercollegiate otball. While at school, he wrote a paper about imported track shoes, and subsequently, distributed Onitsuka Tigers from the back of his station wagon. He was joined two years later by Bill Bowerman, his former track coach. Bowerman was also a shoe designer who had ruined his wife's waffle iron by pressing it on a slab of rubber to invent the waffle shoe. Right from the start, the shoes were called Nikes. But in 1978, after Kenyan runner Henry Rono wore a pair as he set four world records, Knight and Bowerman decided to change the company name to Nike, after the Greek goddess of victory. Today, Nike manufactures almost 200 shoe models in 25 factories in eleven countries.

Though it didn't spend much on advertising before, Nike has always been something of a marketing aficionado with its "word of foot" program. "We put our product on the best feet in the world," says Welch. TV viewers could watch baseball players round the bases in their cleated Nikes, and see McEnroe psyching out his opponent as he bent down to tie the laces on his Nike tennis shoes in the middle of a game. Nike also sponsored a host of track meets and marathons, plied schools and teams with free shoes, and subsidized almost 200 athletes at Athletics West, in Eugene, Oregon. Through the sports center, Nike provided athletes with coaches and training facilities, paid all their expenses for meets, and guaranteed their medical and dental coverage. Its support has caused many people to call this set-up shamateurism. (Runners must be amateurs to compete in the Olympics.) Nike estimates that it spends $24,000 a year per athlete.

In addition to supporting amateurs, Nike pays the pros to wear its gear. But even that isn't entirely problem-free. When Philadelphia 76er Darryl Dawkins, under contract to Nike and in receipt of $20,000 of his $50,000 annual salary, suddenly appeared in the middle of the 1982 National Basketball Association playoffs in rival Ponys, Nike executives went crazy.

But Nike's allegiance to athletes has prompted a lot of positive publicity too. In 1982, New York Marathon–winner and world-record-holder Alberto Salazar presented President Reagan with the $62 Nike Mariahs that had carried him to victory. One faltering shoe model was given new life when Farrah Fawcett wore it as she skateboarded in a closeup escape scene on an episode of *Charlie's Angels*. And she wasn't even on contract.

But the contracts that existed were becoming increasingly expensive, too amorphous, and not effective enough in the highly competitive market. Everyone had taken to endorsing feet, and Nike had to bound ahead of the bunch. If anything, its new campaign of understatement is the way to do it. ▬

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FOOT FAULTER. Always preceded by Pimm's, i.e., Pimm's Foot Faulter. An unmistakably good serve.

FIRST SERVICE. Toss 2 oz. Pimm's over ice. Lob in a wedge of orange. Follow through with club soda.

WIDE, LONG, DEEP. This describes the optimum container from which to sip a Pimm's Foot Faulter. (See GRAND SLAM)

SERVICE LINE. The queue at the bar for Pimm's.

LINESMAN. The bartender.

LOVE. Isn't it obvious? Your deepest, innermost feelings for Pimm's.

BACKHAND. What you should give the next person who tries to take away your Pimm's before you're through.

RACQUET. What you should make if your host runs out of Pimm's.

GRAND SLAM. Those 4 cups every Pimm's lover should own. And we're giving them away. For a free set of unbreakable Pimm's cups, write to Oxford Display, P.O. Box 10143, Louisville, KY 40210. Send $1 for postage and handling. Void where prohibited.

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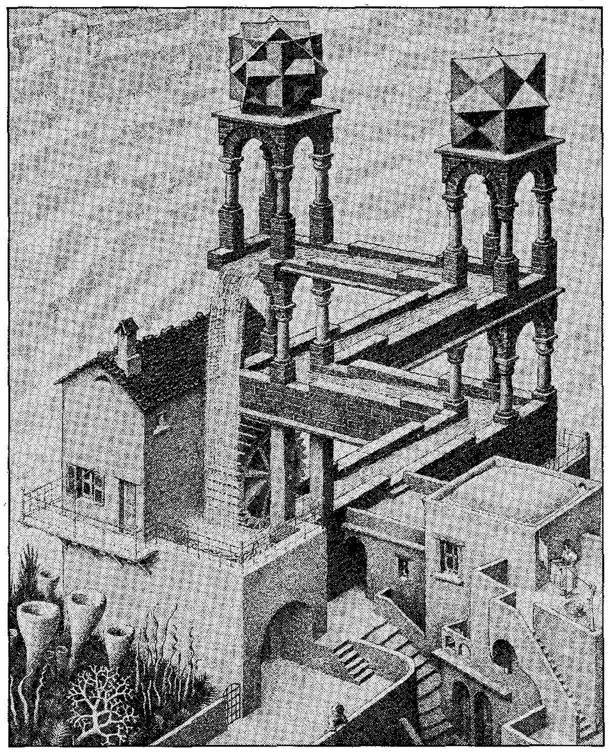
The National Interest/Michael Kramer

AGAINST ALL ODDS

Mondale's Blueprint

SOMEWHERE IN THE UNITED STATES, and probably right here in San Francisco, where the Democrats will convene their national convention, in July, and where many quaint and half-baked notions originate, some public-spirited citizen is probably wondering if it's too late to call off the 1984 presidential election—and thereby save the millions of federal dollars earmarked by law for the Democratic and Republican campaigns. A man named Howard Jarvis made a comparable case some years ago when he invented California's Proposition 13: The best way to keep the politicians from spending the taxpayers' money, said Jarvis, is not to give it to them in the first place. So why not skip the politics and move straight from the World Series to the basketball season? Reagan's going to win anyway, right?



Escher lithograph: *Doing the impossible.*

There are, of course, more than a few people who don't think this is funny. These people are called Mondale supporters—and given a minute, they'll gleefully describe the converse proposition in great detail: the Walter Mondale Game Plan for the Retirement of Ronald Reagan.

But before getting into the details, it's wise to recall that there are literally scores of imponderables that must be ignored for the sake of analysis—for example, how will Mondale handle himself at the convention and what happens if some foreign or economic crisis comes along and Reagan appears vulnerable? These are the unknowns that will ultimately determine the election. How much higher, for instance, can interest rates go before they hurt the president? "I don't know," says Jim Lake, the Reagan-Bush committee's communications director. "All I can tell you," says Lake, "is this: If people can't buy homes or cars, that's too high." But how high is "too high"? No one knows.

Right now, the Republicans have little to worry about. Reagan's approval rating is in the comfortable zone, and there is admiration for his leadership qualities even among those who disagree with his policies. Almost three-fourths of the people, according to recent polls, say they are at least as well-off now as when Reagan took office. And almost half say they are better-off—a phenomenal statistic. (Mondale, on the other hand, gets poor marks on the "presidential attributes" questions.)

The first good news in the Mondale scenario is the expected increase in turnout. "We saw a big jump in 1982," says Orin Kramer, a former White House aide to Jimmy Carter. "And turnout should increase this year too. If it goes as high as 100 million, which is the figure many are predicting, that's a rise of 14 million from the '80 election. And it's not unreasonable to assume that we'll get close to 10 million of those new votes, while the Republicans get only 4 million."

One of the numerous problems with this view is that the increased Democratic vote in 1982 (which was twice the Republican gain) occurred during a severe recession. If the recovery continues, the electorate's interest could slacken rather than rise—or the Republicans could do much better than they did in the off-year elections two years ago. Either case means trouble for the Democrats.

A good deal of the increased participation in 1982 came from blacks, Hispanics, and the less well-off. And thanks to the presidential candidacy of Jesse Jackson, black interest is even greater
this year. Whether Mondale inherits
unprecedented interest, or even ju
part of it, is at least as much a func
of his ability to accommodate Jacks
concerns at the convention as it
blacks' antipathy toward Reagan.
problem here, admit Democratic st
gists, is that a white countersurge i
creased registration can offset a he
ened black participation. If bl
turnout increases even as much a
percent nationwide, a white increas
only 5 percent could wipe out the b
gain.

The Democrats are partic
ly encouraged by increased
ing among senior citizens,
ple they believe can be e
gized to oppose Reagan bec
of their fear of the adminis
tion's stand on Social Sec
and Medicare.

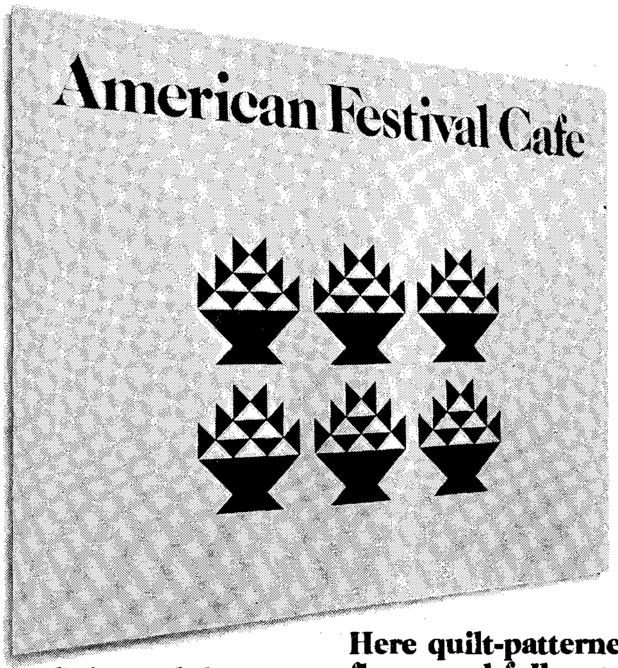
The other large group
causes the Mondales to smil
women; the gender gap pers
To a certain extent, the W
House's pollster, Dick Wirth
is correct when he says that
gender gap is a function of
state of the economy. But,
Kathleen Frankovic, CBS's
rector of surveys, while it's t
that Reagan is currently gett
more support from women t
in the past, he is getting m
support from everyone. "
the important thing," says Fr
kovic, "is that the gap betw
men and women is still la
about 13 percent."

And still others who have
Mondale folks rejoicing
those people who voted for J
Anderson in 1980. The Mondales beli
they will capture two Anderson s
porters for every one who goes w
Reagan—a view undisputed by most
publican strategists.

Mondale also assumes he can
crease his share of the Jewish vote to
percent—up from Jimmy Carter's ab
mal 45 percent in 1980. Maybe.
again, there are simply too many
knowns to concede this hypothesis
day. And the Mondales are fra
enough to admit that their perceived
lationship with Jesse Jackson will lar
ly determine how well Mondale d
with Jewish voters.

The net of this, say Mondale's aides
a core 38 percent of the electorate t
won't vote for Ronald Reagan under a
circumstances. Sounds good for no

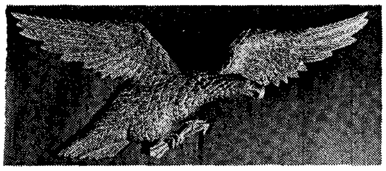
THERE'S A SPECTACULAR NEW RESTAURANT IN THE CENTER OF THE CENTER OF NEW YORK.



new midtown eating d drinking spot here Eastsiders and estsiders, Uptowners d Downtowners meet alfway.

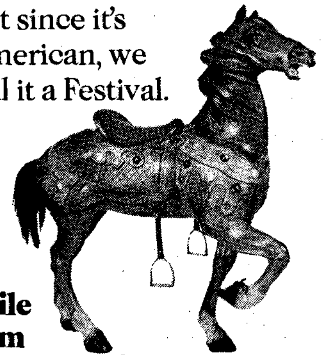
Though Chicago won't dmit it, and San Francisco as charm, there's no place ke New York, New York. the world has a core, it's ur Big Apple. And now the merican Festival Cafe is bout to be the new center f New York life.

Vhere the pasta people from Soho and the uiche clique from Columbus Avenue can iscover bourbon and cheese soup from Kentucky and chili from Texas.



Cuisines of the world, watch out. New York is iscovering America. If you think American food is omething you avoid in Peoria, try our Philadelphia epper pot. Because a town with more pasta laces than Milan and many French restaurants qual to the best in Paris, now has a multi-million ollar American restaurant. A restaurant that eeps New York hours and serves world-class food.

The American Festival Cafe is an all-day, almost-all-night meeting, greeting, eating spot. If it were French, we'd call it a Brasserie. If it were Italian, we'd call it a Trattoria. But since it's American, we call it a Festival.



Here quilt-patterned tile floors and folk art from our heartland meet to create the most beautiful American restaurant in the world.

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but this is truly an iffy proposition. C can too easily conjure a lackluster M dale campaign that could drive even most committed Reagan haters to si out rather than vote for a candidate w Reagan has successfully portrayed warmed-over Carter.

The bottom line of the Mondale an ysis, as understood from a series of co versations with leading Democrats, i state-by-state campaign plan that v probably change radically as the ca paign unfolds. But as of now, it loo like this:

Of the 270 electoral votes needed election, Democratic strategists cou 140 as safe or close for Mondale. should be noted that New York a Pennsylvania are included in this tot and they, at least, could go for Reaga as they did four years ago.) Leaving th problem aside, the Democrats label safe, leaning, or close for Reagan 2 electoral votes, just 46 shy of the ma number.

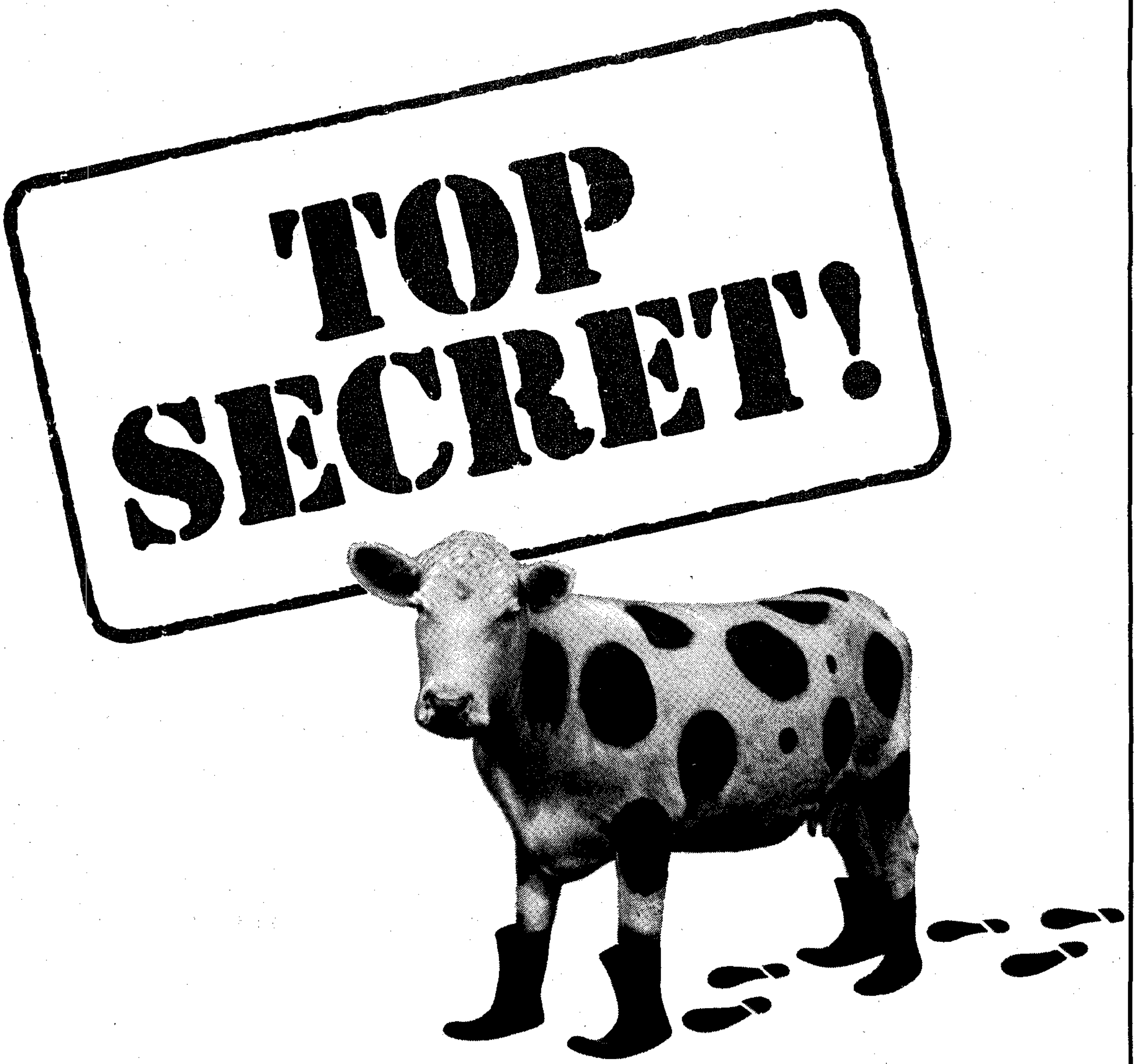
The toss-up states (174 electo votes) include such key battlegrounds Texas (29 electoral votes), Ohio (2 Michigan (20), and Iowa, Oregon, a Washington (with a combined total 25 electoral votes).

By any measure, say the Democra the South and border regions will be th most competitive areas, with the Mi west slightly behind. And Mondale, th say, must at least split the Deep Sout and almost certainly must win Texas Florida as well if he is to have an chance at all. (Of the latter two, Texas considered the better prospect—and i centrality to almost every Mondale sc nario might well dictate the presence a Texan on the ticket, especially Senat Lloyd Bentsen, who, the surveys ind cate, could give Mondale five preciou points over Reagan in Texas if he's selected as the vice-presidential cand date.)

The result of the Democrats' analys is a series of targeting recommendation that effectively concede to the Republ cans almost the entire nation west of th Mississippi. Mondale will campaign a most everywhere, of course, but as th race goes down to the wire, a student c his calendar will probably notice tha he's spending less and less time in th West and more and more time dow South.

In conversation, the Democratic cas sounds "doable"—even after 224 electoral votes are virtually written off. Th whole exercise reminds me of an M. C Escher lithograph of a water mill, th one that plays with the eye so that som of the water seems to be defying th laws of nature. At least at this point i the presidential competition, one can b excused for viewing Mondale's victor scenarios similarly—as running almos hopelessly against the tide. ■

Shhh!



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*(Not The Wright Brothers)

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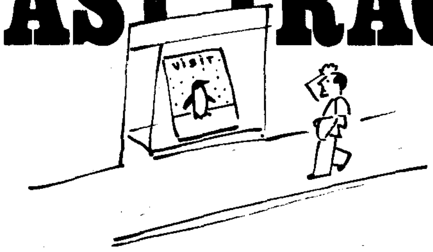


POLS

Clift Dwellers

IN THE CAMPAIGN BUSINESS, where acronyms abound, it's called RONing. "To RON" means "to rest overnight," and one of the nicest amenities of the Mondale campaign during the primary season was its preference to RON at hotels run by the Four Seasons chain, luxurious oases in a world that seems increasingly dominated by Holiday Inns.

But politics is still politics, and during the Democratic convention in San Francisco, next month, the party's big contributors have decreed that Mondale will not stay at the Four Seasons Clift. In San Francisco, it seems, the big hitters support some other establishments.

For many years, the Clift had a deserved reputation as a stuffy and staid place. That's been changed under Stan Bromley, one of the best hotel doctors in the business.

Four Seasons Clift

These days, the Clift is equally at ease caring for Wall Street heavyweights and rock stars such as Michael Jackson. And Bert Lance knows a good thing when he sees it: The Georgia delegation to the convention will stay at the Clift, no matter what Mondale does.

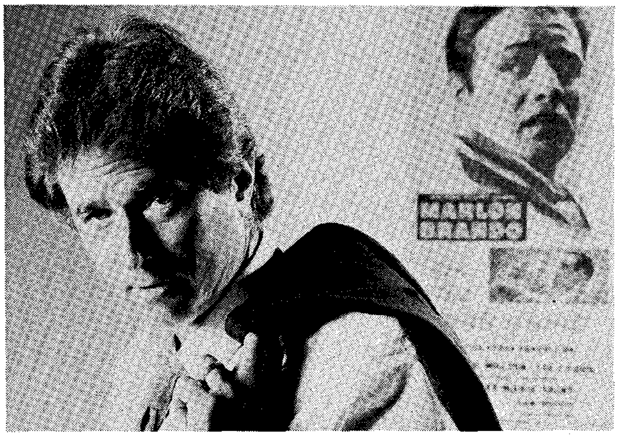
After a quick, $6-million renovation, the Clift now boasts some of the most spacious and comfortable rooms in San Francisco. All of one's needs are catered to instantly, and a good deal is anticipated, including hair dryers and a 24-hour pressing service. The staff is gracious and unobtrusive. And through some memory trick, most every guest is called by his name by just about everyone who works at the place. This may not be a big deal to someone like Fritz Mondale, who doesn't need an American Express card to prove his identity, but for those who've chosen saner professions, it's a delightful treat.

BRIEF LIVES

THE CONTENDER

THE PROBLEM WITH HOLLYWOOD, GENE Kirkwood was saying at the Russian Tea Room, is that it's run by welterweights.

"Research!" he cried, smacking his forehead with a palm that could in other circumstances pack considerable torque. "If they gotta research a movie they made, they shouldn't have done the thing! In the old days, John Huston would say to Harry Cohn, 'I want to make a movie about *steel.*' And Harry would say, 'Okay.' "



Need it be said that Kirkwood, from the Bronx, New Rochelle, and, for the past fourteen years, Hollywood, admires Cohn, Warner, Selznick, and, above all, Zukor, who lived to be 103?

"*Golden Pond, Terms of Endearment*—it's always the films that are tough to make that do well. But they've got these advertising guys who say, 'What about *Denver?* What about the nineteen-year-old *Chinese* audience?' Do you think they learn?"

Because they don't learn, Gene Kirkwood has, in the course of producing *Rocky, The Idolmaker, Gorky Park,* and, most recently, *The Pope of Greenwich Village* (opening on June 22), occasionally tossed a studio executive's chair around. Now, at 39, his list of projects has taken a literary turn: William Kennedy's *Ironweed,* Mark Helprin's *Winter's Tale,* and Geoffrey Wolff *The Duke of Deception.* A lesser producer would mellow.

Not Kirkwood: "If you scream in an office, it doesn't mean anything. So I'll go to a restaurant where studio people will be and scream across to them: 'Hey, how about some more *prints?*' And they get embarrassed and do the right thing."

How does he keep his fists of fury flying?

A solid marriage: "A secure home life gives you the footing to go out and kick ass." Knowing that he's not great behind a desk: "I never used the drawers." Most important of all, he "stays creative."

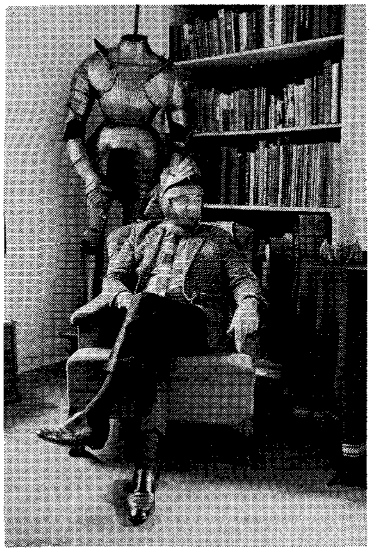
Which means talking about projects as he cruises the town in his phoneless Continental. Or mortgaging his house to outbid four studios for *Pope.* Or buying *Winter's Tale* after reading 30 pages, because "a horse that flies across Manhattan—you gotta make that."

And not just make it, but make it *good.* "This isn't like the old days where the flops disappear. Today, there's H.B.O., cassettes. I've hid in plane bathrooms to get away from films. You make something for the wrong reasons now, it's gonna haunt you for *years.*"

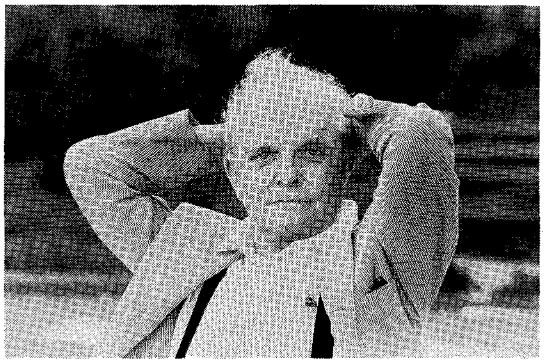
To make things for the right reasons, he plans to create his own studio. A back lot? "A satellite," Kirkwood says. His laugh lasts an eight count. JESSE KORNBLUTH

Photographs: left, Matthew Naythons/Gamma-Liaison; right, Jon Love (poster courtesy of Motion Picture Arts Gallery). Illustration by Guy Billout.

CRAMPTON IN THE HAMPTONS



Charles Addams



Truman Capote

Joseph Heller

NANCY CRAMPTON, A PHOTOGRAPHER BEST known for her portraits of artists and writers, will be showing her most recent work, including photos of Charles Addams, Truman Capote, and Joseph Heller, through July 3 at the Elaine Benson Gallery, in Bridgehampton.

APARTMENT LIFE

NOT BEING THERE

WITH SO FEW PEOPLE IN NEW York giving up their apartments, agents are finding it harder and harder to find places to rent or sell. So some firms are selling co-op apartments that are still occupied.

Earlier this month, selling agent Ahrens Barrell took ads in the New York *Times* and on a number of radio stations offering apartments occupied by tenants with non-eviction leases. Some of the addresses were 444 East 57th Street, near Sutton Place, and the Gramercy House, on East 22nd Street. When the ads first ran, prices ranged from $35,000 to $208,000—the same prices people who live in the buildings were offered—but have since increased about 20 percent.

For that money, the buyer assumes the same responsibilities and mounting maintenance costs he'd have if he were actually living in the apartment, while the tenant keeps the legal right to stay there forever. In effect, the buyer becomes the tenant's landlord, with no guarantee of ever being able to take possession of the place. (However, the owner does not have to collect rent from the tenant—the co-op's managing agent can do that.)

Nevertheless, Larry Turk, of Ahrens Barrell, reports that "we immediately got about 200 phone calls after the first radio ad ran."

So what's the payoff?

"The average home buyer is not going to be involved in this," says real-estate lawyer Stephen Raphael. "What we're talking about is a new investment market." And a growing one. Last year, about 2,000 occupied co-ops were sold, and experts expect that number to double by the end of 1984.

Among the advantages this market offers are the sizable tax deductions afforded co-op owners. More important, according to David T. Goldstick, co-author of *The Complete Guide to Co-ops and Condominiums*, are the potential windfall profits. Goldstick estimates that if the real-estate market continues to skyrocket, the buyer who spent $100,000 on an occupied apartment may be able to sell his shares for $600,000 ten years later.

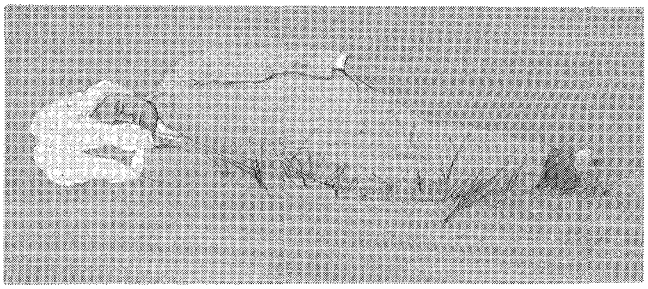
But that's assuming the original tenant moves out, giving the apartment its full market value. That's not likely if the tenant is, for example, a healthy 28-year-old, or an older person who has a live-in family member to whom he can assign the lease.

The result is that many potential buyers have become hard-boiled about the way they shop for these apartments, investigating the tenants' age, health, and background the way an investor would research a stock.

"I would insist on meeting the current tenant before buying an occupied co-op," says Stephen Raphael. "Otherwise, I wouldn't buy the place."

There is some concern that overeager investors may try to pressure tenants, especially elderly people, into moving out of their apartments by harassing them. But, says Raphael, most intelligent buyers know how to settle a problem reasonably through discussions with a tenant. After all, he said, "the average person buying an occupied co-op is not a maniac." PETER BLAUNER

MR. PEEPERS'S NIGHTS



Mr. Peepers is off on a warm dune. He will be heard from throughout the summer.

PRICES

HERE'S WHAT SOME THINGS cost around New York last week:

☐ Duncan Imperial yo-yo at F.A.O. Schwarz (745 Fifth Avenue), $2.95.

☐ Bottle of bubbles at Woolworth's (170 East 42nd Street), 65 cents.

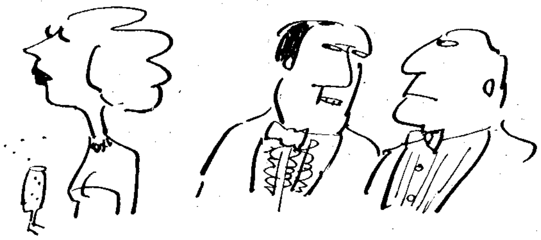
☐ Gumby doll at Mary Arnold Toys (962 Lexington Avenue), $3.50.

☐ Regular-size Slinky at Lamston's (275 Third Avenue), $1.99.

☐ Jacks at Geppetto's Toys (205 Front Street, at the South Street Seaport), $1.99.

☐ Hula-Hoop at Childcraft (150 East 58th Street), $5.95.

PEN & PENCIL



"*I said,'I'm with* Lifestyles of the Rich and Famous,' *and she said,* '*Screw* Lifestyles of the Rich and Famous.'"

ANTHONY HADEN-GUEST

TRUE TALES

MUSIC MEN

I PICKED UP THIS expensively dressed passenger going to Brooklyn Heights. She was about 70, but still dewy-eyed.

"So nice to have a lady cabdriver," she said. (So nice to be one.) She had just returned from the Berkshire Music Festival where she'd heard Sousa. I was surprised they'd use a full symphony orchestra for Sousa. Might be a nice fillip, though, to send the audience out with a brisk march.

"Which Sousa did they play?" I asked.

"No, Sousa played!" she said.

"A descendant of the March King?" I asked.

"No, no," she said. "He's a Japanese fellow!" (But of course: Ozawa, who wrote "The Stars and Stripes Forever.")

"What did they play?" I asked.

"The fellow nobody likes," she answered.

"Hindemith? Ives? Honegger? Kierkegaard?"

"No, no. He used to be married to Gloria Vanderbilt."

"Stokowski? *Which* Stokowski?"

"Oh, you know . . . *Rite of Spring.*"

For what was left of the night, I ran scenes in my mind from the marriage of Gloria Vanderbilt and Igor Stravinsky.

SHEILA SHIKI Y MICHAELS

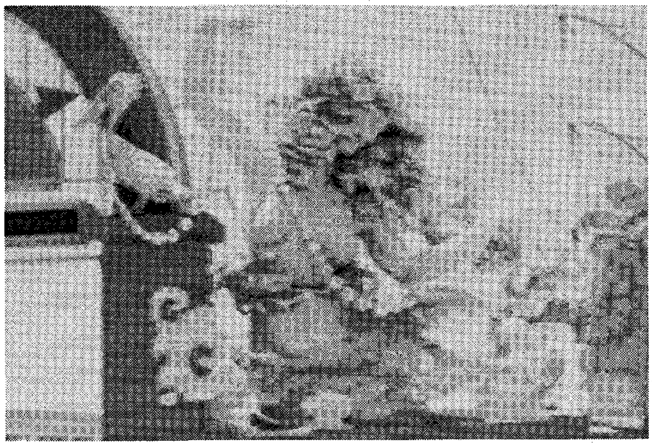
LETTER FROM NEW ORLEANS

DISNEYLAND ON THE DELTA

AMONG THE VERY FEW things that feel like New Orleans in the Louisiana World Exposition are the monumental bare-breasted mermaids who stand above the fair's main gate, and the city doesn't seem to like them.

"We've received a lot of negative letters," says fair spokeswoman Jeanne Nathan. "The problem is, people think the mermaids are too *graphic* for a world's fair."

The larger problem, though, is that the fair's planners, trying to compete this summer with the Olympics for the tourist dollar, have brought Disneyland to the Delta. Local politicians and businessmen are hoping the fair will draw 12 million visitors, pump $2.6 billion into the state economy, and spark the permanent renewal of New Orleans's warehouse district. When the fair closes, in November, private enterprise will fill the 84-acre fairground with offices, condominiums, shops, and restaurants. The anchor will be Riverwalk, a $55-million mall designed by the Rouse Company, which developed South Street Seaport, Boston's Faneuil Hall, and Baltimore's Harborplace.



So far, though, the fair's impact has been mostly negative. Attendance has lagged behind projections, creditors have filed liens against the fair seeking $14-million in unpaid bills, and Governor Edwin Edwards has asked the state legislature to guarantee a $15-million emergency loan to keep the fair gates open.

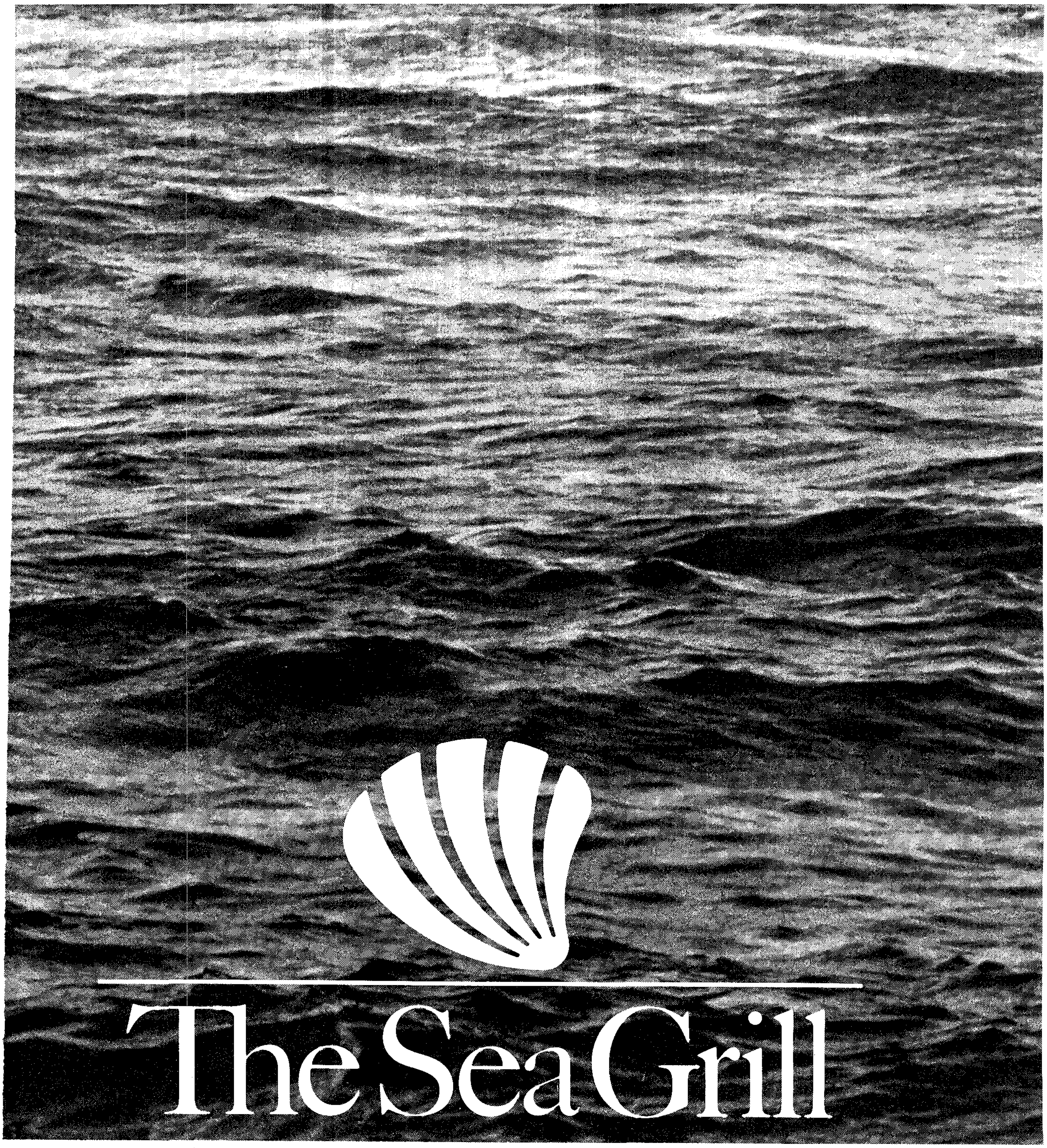
The fair's cultural effect on the city may be no better. New Orleans is an exotic blend of French, Spanish, and African cultures. The narrow streets of the French Quarter offer an array of special pleasures: townhouses with ornate iron balconies and quiet brick courtyards; outdoor cafés that serve chicory-infused coffee and beignets; bars and restaurants with enough jazz and jambalaya to sate Falstaffian appetites.

The fairgrounds, on the other hand, offer this: a collection of bland industrial buildings, including the $70-million, fifteen-acre Great Hall, that hold exhibits from 23 countries; the space shuttle *Enterprise;* America's largest Ferris wheel; and Charles Moore's Disney-style Wonderwall, a half-mile-long, three-story-high parody of architectural history, whose scaffolding is still in evidence.

To be fair, touches of the city peek through. Break dancing ignites a creole soul-food restaurant, and the Louisiana Journey, a twenty-minute boat ride in the Great Hall, features an exuberant Mardi Gras celebration and a Cajun swamp shack.

And then there are the mermaids. "We like them," says a tourist whose pedometer has just broken the five-mile mark. "But we're only here for the day. Actually, we're on our way to EPCOT." ERIC POOLEY

Photograph by Herman Kokojan/Black Star.



is now open at Rockefeller Plaza.
Where the treasures of the sea become fine cuisine.

he wonder of America's regional eafood specialties comes brilliantly live at a restaurant as beautiful as he food it celebrates.

Welcome to The Sea Grill at ockefeller Plaza. Here the finest, reshest bounty of our country's waters is carefully prepared over our hardwood charcoal grill and turned into truly succulent gourmet cuisine.

Every detail of The Sea Grill, from the plush opera chairs to the marble coolers displaying the day's catch of fish, has been custom-designed to create one of the most elegant and exciting restaurants in New York.

Come to The Sea Grill. It's an unparalleled experience in fine cuisine. 19 W. 49th St. 246-9201.

RUTH RECOMMENDS

BY RUTH GILBERT

The one and only Billy Joel appears for seven concerts at Madison Square Garden starting June 23. Get in line early.

NEW YORK DIXIELAND JAZZ ENSEMBLE

Doc Cheatham, a charter member of the band, toots joyfully at the Orpheum Theatre when the ensemble makes its debut June 18 to start a regular Monday-evening series. Hear the flavor of New Orleans close to home.

'ROMEO AND JULIET'

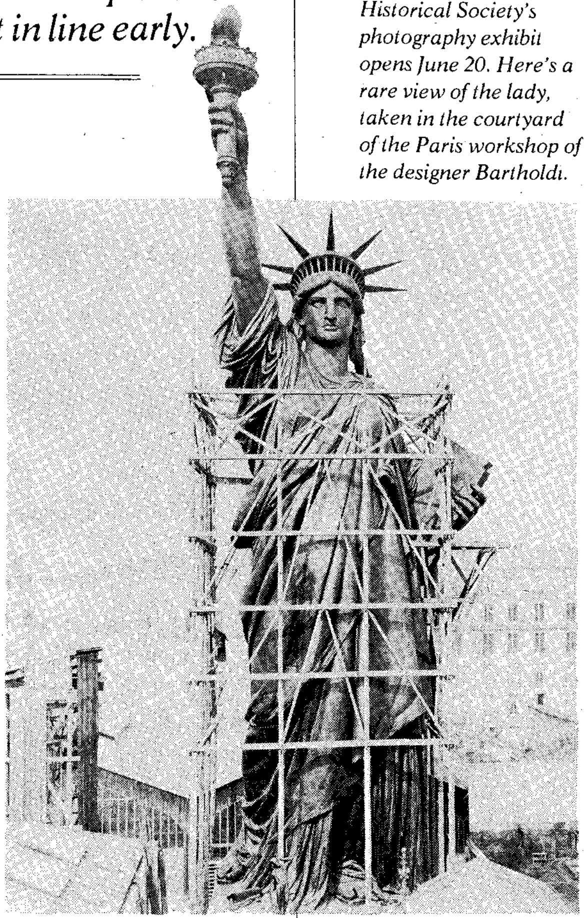
The Boat Basin Theatre, at 79th Street and the Hudson River, is a perfect setting for a classic Shakespearean tragedy—the scenery should help you to bear the pathos. Kate Burton and Mark Metcalf star, admission is free, and performances start June 15.

'THE KARATE KID'

A young boy (Ralph Macchio) is always being picked on in school until he's advised to learn martial arts. See what happens then *when the film opens at the Baronet and Ziegfeld on June 22.*

'VISIONS OF LIBERTY'

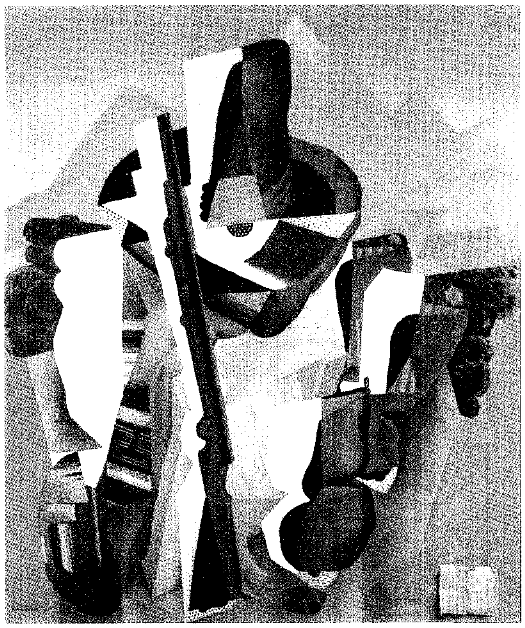
The New-York Historical Society's photography exhibit opens June 20. Here's a rare view of the lady, taken in the courtyard of the Paris workshop of the designer Bartholdi.



'RHINESTONE'

Sylvester Stallone and Dolly Parton star in a film about a country-and-western singer who works in a bar and has trouble with her obnoxious boss (Ron Leibman). It takes place in New York and Tennessee, and opens June 22 at the Coronet and Criterion.

Photographs: top left and bottom left, Carol Rosegg.



Diego Rivera, *Paisaje Zapatista*, 1915, collection of Instituto Nacional de Bellas Artes

"I have always been a realist, even when I was working with the cubists. That is why in Paris they used to call me the Courbet of cubism. I believe this movement to be the most important single achievement in plastic art since the Renaissance. I also believe that my cubist paintings are my most Mexican. Inside them, there are plastic qualities—certain specific ways of expressing proportion and space, certain special and personal theories and practices in the use of color—that are my own invention and belong to me."—*Diego Rivera**

DIEGO RIVERA
THE CUBIST YEARS

IBM Gallery of Science and Art

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Saturday, 10 am-5 pm, Free admission

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*Florence Arquin, *Diego Rivera*, University of Oklahoma Press, 1971

New York

The Girl in the Trunk

From southern comfort to death in the New York disco whirl

By Michael Daly

IN THE AFTERNOON OF THE KENTUCKY DERBY, 32-year-old Connie Crispell gave a small party at her apartment, on West 58th Street. The guests included Randy Jones, who had been the cowboy in the Village People. A composer from Connecticut arrived and went into the kitchen to make mint juleps. He was more than liberal with the whiskey but for some reason put the mint in the blender.

"The drinks were strong, but our teeth looked like we had been eating spinach," Jones says.

After the race, everyone played Trivial Pursuit. Japanese rock music thumped from the stereo. One guest was a barber, and he gave three of the men haircuts. He also trimmed Crispell's bangs. At one point, the conversation turned to her background. Crispell went over to the trunk where she kept her family pictures, letters, and other mementos. She pulled out a color photograph of a large red-brick house fronted by white pillars.

"I said, 'This is where Connie *lived!*' " Jones remembers.

As the fifth and wildest daughter of one of the most prominent families in Charlottesville, Virginia, Crispell had been raised in a home designed by Thomas Jefferson. She had once played hostess there to Queen Elizabeth of England. And during the eleven years that Crispell had been in New York, she herself had become a kind of princess of the nightclub world.

"Connie was a star in New York," says a friend named Jacques le Sourd. "She was Miss Party Girl of New York City, and everybody fell in love with her."

Since the crazier days of the late 1970s, many of Crispell's friends had settled down to families and careers. While she sometimes spoke of wanting a husband and children and a house in Virginia, Crispell had proved unable to resist the lure of the dance floor. Wearing a black dress and pearls, she had continued to go from Studio 54 to Area to Page Six.

"You just had to know when it was over and when it was time to go on to the next stage," le Sourd says. "Connie just couldn't. She just went on to the next disco."

Crispell always seemed to be in the midst of some improbable romance. For a time, she had been in love with a New York blue blood who liked to retire at 9:30 P.M. She had also taken up with a diamond tycoon in his sixties. Later, she had dallied with the former chairman of a major corporation. At another point, she had pondered marrying a lawyer who was handsome, prosperous, and gay.

"I'd say, 'Connie, you have so many boyfriends, why don't you give us some?' " remembers Hollywood DiRusso, the fashion stylist. "I'd think, 'We're as cute as Connie. Why don't we get that much?' "

Crispell was forever short of money. Once, she had sought her fortune by marketing novelty jewelry. She had run a bartending service that handled some of the more exclusive parties in the city. She had also worked as an assistant to a top fashion designer, as an account executive at a prestigious advertising and public-relations firm, and as a salesperson at Brooks Brothers. She had then signed on as a $200-an-hour call girl for an escort service that dispatched her by telephone beeper.

"She would be dancing at Studio 54, really getting into it, and she'd get that beep and she'd be out the door," says a

Photograph by Donal Holway.

iend named Sondra Blank. "We called her Beeper Mama."

At one point, Crispell's health had faltered, and she sug-ested that she might have AIDS. Her friends knew her to be aunted by the death of her younger brother years before, and he had once climbed onto a windowsill and threatened to ump. She had been committed to Bellevue for observation. here, she had thrown a small party.

"I spoke to her on the telephone, and she said, 'Well, I have o get back, I'm entertaining,' " le Sourd says.

By the time of the Kentucky Derby party, Crispell had cut er call-girl trade to one wealthy gentleman. She was talking bout quitting altogether. She was trying to control her rinking, and she was speaking of going to acting school. She vas working with Randy Jones on a musical. Whatever adven-ures Crispell may have had in New York, Jones considered er to have remained a perfect young woman of the South.

"She knew more jokes than I did and she was quick and she vas a preppy and she was like a girl I went to high school vith," Jones says.

After she showed the guests the picture of her house, Crispell reached back into the trunk and pulled out photo-graphs of her parents and sisters. Somebody produced a Polaroid camera, and Crispell posed with Jones and the others for a group portrait. They continued to talk and laugh until about 2 A.M. As Jones left, he noticed that the trunk was still open. He paused to give Crispell a hug.

"I said, 'Be careful,' " Jones remembers. "I always said that o her, and she would always throw it off and say, 'Are you kidding? Why would anybody ever bother me?' "

In the next few hours, a twenty-year-old ex-convict named Charles Ransom appeared at Crispell's apartment. Crispell's friends say that she had met Ransom at a nightclub and that he was never more than a casual acquaintance. He and Crispell apparently got into an argument. Police believe that Ransom strangled Crispell and then went out to see *Friday the 13th, Part III.* Ransom returned to West 58th Street with a pair of street hookers and invited them to move into his new home.

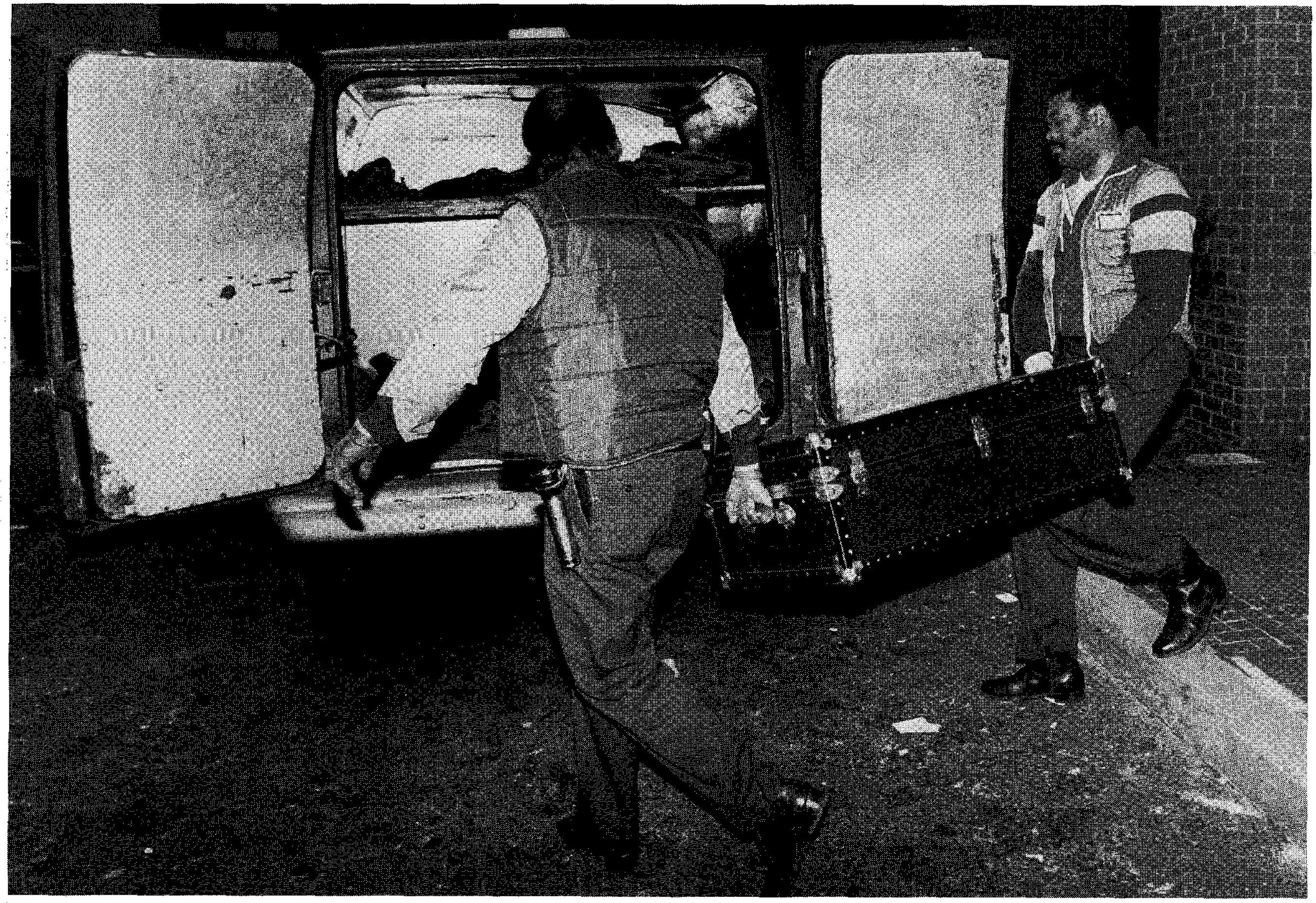
Five days later, the clothing manufacturer who had sublet the apartment to Crispell stopped by. He encountered the two hookers and called the police. Two officers responded. They found the trunk on the terrace and carried it into the living room. They lifted the lid and saw the nude body of Connie Crispell lying where she had kept the mementos of a life that stretched from a southern mansion to the dim chambers of New York's after-hours spots.

CONNIE CRISPELL WAS BORN ON JANUARY 27, 1952. She was the daughter of Dr. Kenneth Crispell, a physician who became dean of the University of Virginia medical school, in Charlottesville. With the father's position came a house that was part of the original campus designed by Thomas Jefferson. And along with four older sisters and a younger brother, Connie Crispell played on the manicured grass of the historic Lawn area. The U.Va. students wore coats and ties to class and observed a century-old honor code. A childhood friend remembers that Connie Crispell's parents guided her with a similar spirit.

"The parents were strict even by Charlottesville standards," says the friend, Crawford Sherman.

At Albemarle High School, Connie Crispell attended honors classes. She was a member of the drama club, the tennis team, and the student-government association. She was also a junior-varsity cheerleader. Vivacious, blue-eyed, and buxom, she seemed to have little trouble getting dates. She drove a pink Jeep, and she sometimes threw parties at her house when her parents were away. And, as strict as her parents may have been, she found that her father's prominence afforded her a certain license.

"The way she described it, you couldn't get into trouble if



Outside her building: *The trunk containing Connie Crispell's body is loaded into a van from the morgue.*

Photograph by Joe DeMaria/New York *Post.*

BRIEF CELEBRITY: *After playing hostess to Queen Elizabeth and Prin Philip at her family's Charlottesville home, Crispell parlayed tl experience into a guest appearance on* To Tell the Truth.

you tried if you were Dr. Crispell's daughter," le Sourd says.

On September 22, 1968, Connie Crispell answered the family's telephone and became the first to receive the news that her twelve-year-old brother had been killed in a car accident. She later told a friend that she had secretly been jealous of the special attention her father seemed to lavish on his only son. She said that, for some reason, she had not been able to attend her brother's funeral. Afterward, she said, her relationship with her father had become shadowed by her unspoken sense of guilt.

"She said, 'Somehow, it was my fault. I wanted my brother gone for so long, and then it happened,' " says the friend, D. Ann Peterson.

After completing high school, Connie Crispell enrolled at the University of Georgia. She apparently was still tormented by her brother's death, and she no doubt had more than a little trouble harnessing her remarkable energy. She left after her freshman year. Peterson says, "I don't think going home was an option after that."

IN 1974, CRISPELL ARRIVED IN NEW YORK AND SETTLED into an apartment near Central Park. She began seeing a former Albemarle High schoolmate named Jamie Gibson. They strolled Manhattan, and Gibson recalls, "She liked to see famous people walking up and down the street." They visited the Metropolitan and Guggenheim Museums. They listened to Woody Allen play the clarinet at Michael's Pub, and they saw Diana Ross perform on Broadway. Gibson noted that Crispell retained the style of dress favored in her hometown.

"Connie in New York dressed like a preppy, and that's really not the predominant style," Gibson says. "She was not a trendsetter."

Occasionally, Crispell and Gibson shared the eight-hour drive to Charlottesville. During one of Crispell's visits, Queen Elizabeth and Prince Philip toured the University of Virginia campus. The royal couple paused to chat for about an hour, and Connie Crispell later parlayed the event into an appearance on *To Tell the Truth.*

"Will the real entertainer of royalty please stand up," the show's host said.

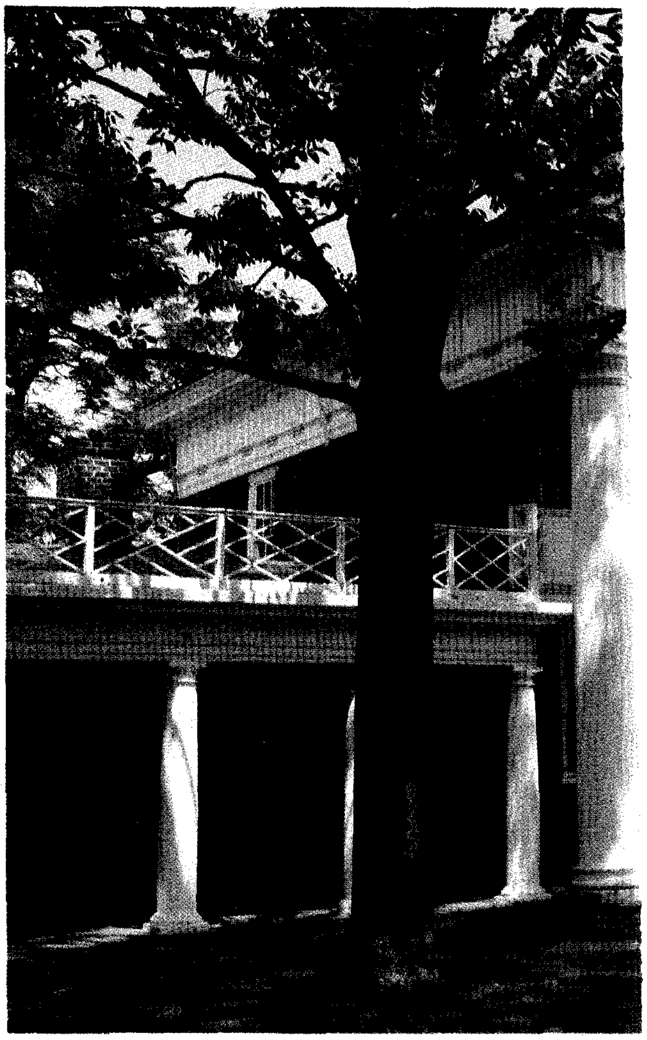
Back in New York, Crispell spent more than a year trying to market gold subway tokens as jewelry. She turned away a number of friends who wanted to invest in the notion, and Gibson remembers, "She wanted it all to herself. She wanted to make it go. It meant a lot." With all her enthusiasm, Crispell proved unable to get her idea through the bureaucracy at the M.T.A.

Then Crispell took a job as an office manager. To supplement her income, she founded a bartending service. She recruited a number of young women and dispatched them to parties wearing white blouses, black skirts, and bow ties. *Town & Country* ran a few paragraphs on Crispell's Bartenders, Ltd., and reported that she had once handled a "Christmas disco-cocktail evening held for 100 dance-happy souls in a one-bedroom apartment."

In November 1978, Crispell attended the Junior League ball at the Plaza hotel. There, Crispell met D. Ann Peterson. A recent University of Virginia graduate, Peterson had taken a low-paying job at a Manhattan advertising firm. She expressed interest in moonlighting for Bartenders, Ltd.

"Connie said, 'By the way, do you have a place to live? Would you like to move in with me?' " Peterson rememb

That January, Peterson moved into Crispell's one-bedrc apartment, at 12 East 86th Street. The two women agreec split the $500-a-month rent and the cost of a weekly m service. The windows had lace curtains. The twin beds spreads with a green-and-yellow floral pattern. Peterson s "The apartment was a traditional southern dorm alm We're not talking high tech."



Stately mansion: *The Crispell family home, on the Un*

At that point, Crispell was in love with a young man v bore a remarkable resemblance to her dead brother. Tl young man was named Hamilton Fish Potter III, and Crispe had met him on a train. He was Harvard-educated. He w from a socially prominent New York family. He seldo drank, and he did not dance. He liked to be in bed by 9:30 P.

"Hamilton is as conservative as you can possibly be on th earth," Peterson says.

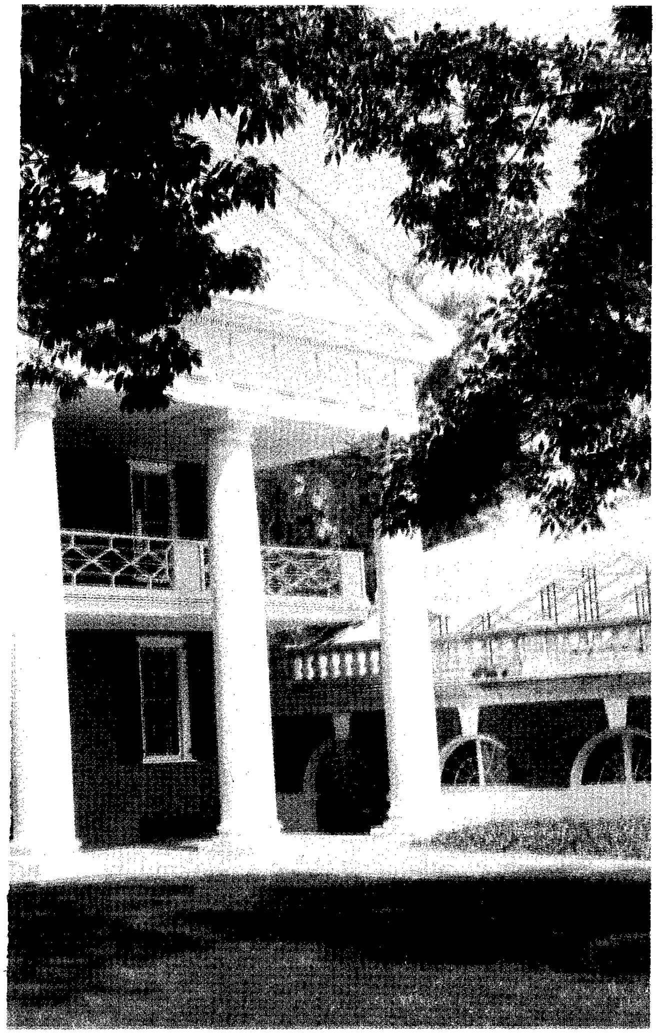
Early in their relationship, Potter took Crispell to a gat ering at his Harvard social club. Peterson says, "Connie di apparently have a little too much to drink, and she di proceed to dance on the dining-room table, which I don think was a big hit with Hamilton."

On more-typical evenings, the couple spent a few quie

Photograph: A.P./Wide Worl

urs in Crispell's apartment. Crispell had dinner ready by 0 P.M. Afterward, they sat for a while in the living room. en Potter went home. Peterson says, "He would never stay er because, you know, we had a one-bedroom."

AT AROUND THIS TIME, PETERSON TOLD CRISPELL that Studio 54 was one of the places she had hoped to see when she came to New York. Crispell said that she knew two gay gentlemen who would be willing to take them. A few nights later, Crispell and terson put on black cocktail dresses. The gay gentlemen isked them by limousine to Windows on the World. fter dinner, the limousine headed for Studio 54. The y gentlemen strode through the crowd and were mediately admitted. Crispell and Peterson followed.



rginia campus, was designed by Thomas Jefferson.

"The proverbial doors parted when we pulled up, and I hought, 'This isn't bad,' " Peterson says.

The music hit them while they were still in the dark entranceway. They passed the bar and stepped beneath the flashing lights that hung over the dance floor. Shouting and aughing, Crispell moved with a wild, frenetic style that was entirely her own. As dawn neared, she and Peterson were still dancing.

"We came home and we said, 'We have to do it again,' " Peterson remembers.

Over the weeks that followed, Crispell and Peterson fell into a routine that began with taking a nap after work. They rose at about 10 P.M. and showered. They put on disco music to get themselves in the proper spirit, and Crispell often made a pitcher of vodka tonics. Then they hopped into a cab and headed for Studio 54.

"Once you got in the door, you could hear the music," Peterson says. "We'd hear some great song we'd love to dance to and we'd take off."

At about 4 A.M., Crispell and Peterson returned to their apartment. They caught a couple hours' sleep and then went to work. During her lunch break, Peterson often came by Crispell's office, on Madison Avenue, with hamburgers and French fries and milk shakes. Peterson says, "We'd get a carbohydrate fix and discuss everything that happened the night before in excruciating detail. Who we'd seen. Who had said what. How the music was. When we were going again."

On Saturday mornings, Crispell and Peterson drew the window shades and slept until midafternoon. Then they lay in bed and ate Schrafft's mint-chip ice cream. Sometimes they went shopping at Bloomingdale's and Fiorucci. Peterson says, "Connie was not a thoughtful, reflective purchaser. Price tags didn't faze her one way or another. If she saw something she liked and couldn't afford, she bought it anyway."

Often, Crispell prodded Peterson to purchase an outlandish piece of clothing. Peterson says, "If I wouldn't buy it, she would buy it for me." One day, Peterson ended up with a bright-red body stocking. On another occasion, Crispell and Peterson left a store with matching tiger-striped outfits made out of spandex. Peterson's was orange. Crispell's was green.

"I can't believe we used to walk around like that," Peterson says. "But we didn't walk very far. We went from 12 East 86th to a cab and the cab to Studio. And once we were in Studio, it didn't matter."

After the shopping trips, Crispell and Peterson returned home. Crispell played loud music and howled at the doorman across the street and bounced on the furniture. Sometimes she and Peterson played a home version of the quiz show *The $20,000 Pyramid.* Peterson says, "We'd be ready to go dancing again, and it'd only be five o'clock and we'd have the six hours to wait. It was very frustrating."

One evening, as Crispell and Peterson headed for Studio 54, they stopped on Broadway to wait for a friend. Two police officers pulled up and warned them that somebody might take them for prostitutes. Crispell convinced the officers to drive them to the disco in the squad car. Peterson says, "We requested sirens, but they wouldn't."

That summer, Crispell threw a surprise birthday party for Peterson. Friends from college drank frozen whiskey sours with people from the disco set. Peterson remembers, "I was just flipping out. Conservative southern-belle types and gay men from Studio. I would never dream of putting these people together in a room. But Connie made it work. You weren't expecting something normal if it was something Connie was doing."

On Labor Day weekend, Crispell and Peterson went with some friends on the Circle Line boat trip around Manhattan. Crispell drank beer and started to cry as she spoke about her brother. Peterson says, "Connie was very hung up that she hadn't gone to her brother's funeral. She would say she had a hard time accepting he was dead and if only she had gone and seen that lowered casket, it would have given an ending to it. Instead, she lived with it for year after year."

Afterward, everybody went to East 86th Street to catch some sleep. Peterson says, "It was like kindergarten, where you put down towels and take naps on the floor." Then they went to Studio 54. And Crispell was once again on the dance floor, squealing and making the others flail their arms and legs a bit faster.

"When she would come over and dance with people, they would speed up and become more energized because she was that way," Peterson says.

Somehow, Crispell managed to keep Bartenders, Ltd., go-

LIVING WELL: *Despite her various jobs, Crispell's spending habits le her perpetually short of cash. "Even in the direst of times, a manicur was an essential thing," her former roommate remembers.*

ing. She subcontracted with Eli Zabar, the food man, and serviced a string of elegant parties. Peterson says, "You got to watch the rich and famous spill things on themselves." Often, Zabar gave Crispell and Peterson leftover food. They then threw dinner parties of their own.

"There was stuffed chicken breast and raspberries with crème fraîche and salmon and Eli brownies, which are the *best,*" Peterson says. "We'd just blow people away because they couldn't believe the food we would serve."

Even with the bartending, Crispell's spending habits left her perpetually short of cash. The electric bill went unpaid, and Peterson came home one night to find Crispell sitting in a dark apartment with a candle. Peterson remembers, "Connie would laugh. It just went with the life-style." Potter had given Crispell a Mickey Mouse telephone, and she did seem disturbed when this service was disconnected.

"She would get so upset when she picked up the phone and there was no dial tone," Peterson says. "She would make a long face at Mickey."

When she learned that Skylab was plummeting to earth, Crispell came up with a scheme for some quick cash. She put together a prototype of a Skylab hard hat and went to Bloomingdale's. The store expressed interest, and Crispell secured some seed money from a Wall Street prodigy named Leonard. Before she could go into production, somebody else flooded the market with Skylab hats.

"We went through two weeks of intense Skylab mania," Peterson says. "Unfortunately for poor Leonard, I think his up-front money had gone into our rent."

EVENTUALLY, CRISPELL'S CAREENING APPROACH TO living apparently proved too much for Hamilton Fish Potter III. One night, Potter failed to buzz Crispell into his building. Crispell leaned on the bell until the police shooed her away. She returned and rang the other apartments until somebody let her in. She then went to sleep on Potter's doorstep.

"Hamilton had to walk over her in the morning," Peterson says. "I said, 'Connie, why on earth did you do that?' She said, 'I wanted to see him.' "

By the fall of 1979, Peterson had begun to pause in the midst of the frolicking at Studio 54. She says, "I remember being in there at night and thinking, 'I've had a lot of fun, but this isn't what I came to New York to do with my life.' I'd say, 'Why am I still doing this? Why am I still here?' I don't think Connie ever had those questions."

More and more, Peterson stayed home while Crispell went out for another night of dancing. Peterson says, "I'd say, 'Connie, I'm just not into it. I don't want to go.' She'd just shrug her shoulders. But she would always try. She'd always stick her head back in and say, 'Are you sure?' "

One evening, Crispell came back to the apartment with a Spanish count. Peterson expressed some doubt about the count's pedigree, and Crispell said she had looked him up in a registry. The count moved in for a while and filled the apartment with dozens of long-stemmed roses. Peterson says, "He adored Connie, and he was lavish in his spending. He just walked out one day and left Connie with over $1,000 in phone calls to Spain."

At one point, Crispell grew close to a gay Wall Street attorney who had a slight European accent. They considered getting married. Peterson says, "Not that he was going to become heterosexual or anything. They just meant to l together and to have a lot of fun."

Over Thanksgiving, Crispell invited five young men fro Texas to stay at the apartment. Peterson says, "Having five ga cowboys was not my idea of the way to spend Thanksgiving For Christmas, Crispell paid for Peterson to have a facial Georgette Klinger. Crispell was also pouring hundreds dollars into a collection of handmade black hats. And wha ever her financial situation, she always had her nails done the Korean salon across from Bloomingdale's.

"Even in the direst of times, a manicure was an essenti thing," Peterson says.

By then, the workers for Bartenders, Ltd., were pressin Crispell for long-overdue wages. Crispell told them that sh had not yet received a check from Zabar. In fact, she ha already spent the money. Peterson says, "It got to the poi where nobody would work for her. I came out best being he roommate. She would pay me so I could pay the rent."

In early 1980, Peterson learned that her rent money was n reaching the landlord. Crispell was spending this as well, an they began to receive letters threatening them with evictio Peterson says, "Connie was like, 'Oh, I've got to pay this.' Then Peterson came home and found a sheriff's notice.

"I said, 'Connie, they're going to evict us, and I'm movin out,' " Peterson says.

That February, Peterson left the apartment on East 86t Street. A number of her more sedate friends were well o their way to prosperous futures, and she remembers, "Thes people were on this stable, very lucrative career track, and was thinking maybe I should get on that, too." As she sai good-bye, Peterson sensed that Crispell felt betrayed.

"I said, 'I'll call you,' but we were beyond saying anything,' Peterson remembers. "It was sad. It was the end of an era.'

At about the time Crispell was evicted, the owners o Studio 54 went to jail for tax evasion. The club closed down and more than a few people seemed to join Peterson i questioning a life-style that revolved around 4,000 square fee of dance floor.

"The party was over," Crispell's friend Hollywood DiRusso says. "One thought of sitting at home and reading a book and improving your mind instead of being as vapid as possible and dancing the night away."

IN THE SPRING, CRISPELL WENT DOWN TO CHARlottesville for a high-school reunion. She wore a low-cut black dress that was considered a touch risqué. Many of her classmates were married, and most of them still lived in town. An old beau of Crispell's named Lance Van de Castle came to the party with his fiancée. Crispell and Van de Castle danced to a tune. Then the fiancée stepped in.

"Connie said, 'Can I dance one more?' " Van de Castle remembers. "The girl I was with said, 'No, you can't.' And the rest of the night, Connie was making faces at me."

With some financial help from her family, Crispell moved into a studio apartment in the old F.B.I. building, on East 69th Street. She crammed her bed and her Sony television and her family pictures and her fashion magazines and her teddy bear in the breakfast nook. She left the main room completely barren. She seemed to identify with the heroine of *Breakfast at Tiffany's,* and she sometimes called her place "my Holly Golightly apartment."

In February 1981, Crispell went to a dinner party at Café Jn Deux Trois. The other people at the table included drama ritic Jacques le Sourd. He had met Crispell at the height of er Studio 54 days, and he had found her overpowering. rispell was by now settled into an office job with Carolina Ierrera, the fashion designer. She wore a conservative dress nd pearls. She seemed bright and witty.

"I adored her instantly, and I thought, 'How could I have ot liked this woman back in the crazy days?' " le Sourd says. 'She was a girl you could bring home to Mother."

By March, a personality conflict with a supervisor had orced Crispell to leave Carolina Herrera's office. Crispell pent two months doing backstage work at fashion shows. Then she became an account executive for the Ogilvy & Mather advertising firm. She bought a briefcase, and she handled such clients as Ron Leal fashions, Dove soap, and Silhouette romance novels.

Studio 54: *Her dancing "energized" people, says a friend.*

"She had her office, and she had her business cards, and the idea of working for a blue-chip company was absolutely heaven for her," le Sourd says. "She was actually talking about paying her taxes."

On September 15, 1981, Crispell and le Sourd went to the reopening of Studio 54. Crispell had treated herself to a make-over at Boyd Chemists, and her hair was in an elaborate braid. Two people on stilts started dancing as the song "Backfired" came on. Soon, Crispell and 2,000 other people were moving with the music.

"We were very happy," le Sourd says. "It was kind of like a reunion. It was like a time trip."

AS SHE ENTERED 1982, CRISPELL SEEMED TO MAKE some effort to resist the lure of the nightclub scene. She worked hard at her job, and she sometimes spoke to le Sourd of meeting the right man. Le Sourd remembers, "She would say she would love to just marry somebody and live in Virginia and live the life she was raised to live. But she knew she had a wild streak and she would have to find a husband who would let her fly off to New York and dance until 8 A.M. It's hard to be a mother and a disco queen."

Then Ogilvy & Mather lost the Ron Leal account. Crispell was laid off, and le Sourd remembers, "For a brief moment, she had a weekly paycheck, and I thought maybe she was going to be on the track, maybe her upbringing was going to win out. But it just wasn't in her to get a résumé together and get another job. She just started skidding. She needed the next rush and she needed cash, and there was always a party that night."

By then, Crispell had become the companion of an aging diamond tycoon named Bernard Jolis. Crispell told friends that he was more than generous. As she and Jolis prepared to take a trip to Europe, he had her undergo a regimen of passive-resistance exercise. DiRusso says, "It was very expensive, but they were going on a trip, and he wanted her to look good. I kept saying, 'How do you get such a good deal and don't have to serve up any chili?' I said, 'I heard there's no such thing as a free lunch.' And she said, 'Yes, there is.' "

To celebrate her thirtieth birthday, Crispell threw a black-tie affair at Jolis's East 63rd Street apartment. The guests included D. Ann Peterson, who was now an advertising executive. At one point, Peterson went into the library to get a cigarette. Crispell followed, and Peterson remembers, "Connie said, 'I really miss seeing you,' and I said, 'I really miss seeing you.' But I think we both knew things weren't going to change."

Night after night, Crispell went to Studio 54. She danced and shouted and laughed just as she always had. Le Sourd sometimes saw her there, and he says, "She just would not go. She had to stay on and on and on and on. She'd say, 'No, I'm going to stay. I want another drink.' " She became a kind of celebrity of the dance floor and was often admitted to the club without paying.

"She was very proud of that," le Sourd says. "That was her big achievement, getting in free at Studio."

That November, Crispell got a seasonal job selling men's furnishings at Brooks Brothers. While she had some trouble getting to work on time, she proved to be a natural salesperson. Le Sourd came by and found her posted by the East 44th Street entrance ready to charm whoever came through the door. He left with an armload of new clothes.

"I came home, and I said, 'How'd I get this stuff?' " le Sourd says.

Occasionally, Crispell and a salesperson named Ann Gary hit the courts at the Uptown Racquet Club. Gary says, "Connie was a tough one, fast and full of energy. She hit hard." One of the cuter men there took Crispell out on a date. Crispell later told Hollywood DiRusso that the evening had ended early with a wrestling match.

"She said she kissed him because he was a good kisser, but she wasn't going to become part of his harem," DiRusso says. "I said, 'Good for you. What's his phone number?' "

At the close of the January sale, Crispell was a candidate for a permanent position at Brooks Brothers. Gary says that Crispell was edged out by a woman who was less of a "free spirit." Again left with no reason to get up in the morning, Crispell continued to hit the nightclub scene. Le Sourd says, "Brooks was like a net that caught her for a while."

Often, Crispell went from Studio 54 to an after-hours spot called Crisco Disco. Connie Crispell soon earned the nickname Connie Crisco. Surrounded by drug users, she stuck to vodka tonics. And, amid transvestites in wild costumes, her trademarks were a black dress, black patent-leather pumps, white stockings, and pearls.

"Connie never went anywhere unnoticed," le Sourd says. When she fell behind on her rent, Crispell was evicted from

Photograph by Adam Scull/Rangefinders.

CASH-RICH: *She signed up with an escort service and soon wa wearing a beeper on the dance floor along with her pearls. In her firs month working at her new profession, she earned around $10,000.*

the apartment in the old F.B.I. building. She then moved in with Jolis. Her health faltered, and she developed bruises on her arms and legs. Le Sourd says, "All of a sudden, Connie said, 'Oh, I've got AIDS.' One was never sure if it was true or just another way of saying, 'Look at me.' "

In early 1983, Crispell threw another black-tie birthday party for herself at Jolis's apartment. Jolis played recordings of barking animals, and he gave Crispell a gift-wrapped stack of $1 bills. Crispell announced that the gathering also marked her decision to go down to Charlottesville for medical tests and some rest.

"She said, 'I'm leaving New York because I can't slow down,' " DiRusso says. "She said, 'No matter what my intentions, there's always another party.' We said we would save her a place on the dance floor for when she returned."

After a few weeks, Crispell came back to New York and said that she was apparently suffering from a blood disorder. Jolis seemed to be growing weary of Crispell, and one woman remembers, "He said, 'She's been here enough already. I want her out.' " Crispell left Jolis's apartment and began staying with friends. For a while, she took a $120-a-week room at the Martha Washington Hotel, on East 30th Street.

"Connie did not like not having a prestigious address," le Sourd says. "She hated not being on the Upper East Side."

One day, Crispell telephoned le Sourd and said she was in a suite at the Plaza hotel with a former chairman of a major corporation. "She was bombed beyond belief," le Sourd says. "I said, 'Connie, doesn't he mind you calling up your friends?' She said, 'He doesn't know.' So, for three days, Connie's number in my book was the Plaza."

THEN CRISPELL SIGNED UP WITH THE TRYST ESCORT service. The cable-television commercial for Tryst said, "For those who want the very finest in an escort service. Panache. Excitement." Crispell was sent to a firm on Madison Avenue to pick up a beeper. A client would call Tryst and give his address. Tryst would then beep Crispell and send her over.

"Connie told me she had a beeper number, and I said, 'Gee, I don't know anybody who has a beeper except my doctor,' " le Sourd says. "She said, 'It's great. I'm so protected. They take care of me.' "

In the first month, Crispell earned some $10,000. Le Sourd says, "She was rolling in cash. She had $100 bills sprouting out of her pockets. She said, 'I'm paying off my debts, and things are terrific.' My feeling is that she brought a feeling of immunity with her from Charlottesville. If Connie Crispell does it, it's okay. It's not Eighth Avenue, she's not being a hooker. She's a nice lady of the evening."

Now Crispell wore a beeper on the dance floor along with her pearls. As she was spinning to a tune, the beeper would go off, and she would bolt for the door. One friend remembers, "You'd be walking into Studio and see Connie running out saying, 'I got to run. I got a call. Will you be here in an hour? I'll be back in an hour.' "

Always dressed and groomed like a proper young lady, Crispell never had trouble with hotel security. A friend named George Mahlowitz says, "I think she really got off on that, going in and out of places so easily and innocent. She was always real proud she could slip into all these fancy hotels and nobody would guess."

At the Helmsley Palace Hotel, Crispell went into a room and discovered that her client was a timid Japanese ge tleman. Crispell and the client had a drink. She later told friend that the client then folded his hands and stared at t ceiling. The friend says, "Connie was charging him $200 a hour, and she said, 'Well, what do you like?' And he said, like opera and the theater.' "

At a dinner party on East 57th Street, Crispell bega discussing her new profession. The hostess became upset, an le Sourd says, "She told Connie she didn't feel all her gues were prepared to hear that kind of news. Connie told her t go to hell, and the hostess realized Connie was going to b Connie.... This was not a double life. Connie would tal about whatever she was up to, and she wouldn't be discre if it got a little gamier."

Then came the night Crispell was beaten by two men i New Jersey. She returned with a black eye, and she said littl about what had happened. A short time later, she wer drinking and ended up in a friend's ninth-floor apartmen She took off her clothes and stood screaming on the ledge c the bathroom window. When the police arrived, she said sh did not know the people in the apartment.

At Bellevue Hospital, Crispell was handcuffed to a wheel chair and committed for psychiatric evaluation. Her parent were notified, and they sent up a black maid to see her Crispell quickly became very popular among the other pa tients. She got one woman who had not said a word for month to start talking. One of the men sent her love poems

"You have a certain quality that's very rare in life," one poem read. "I'm really shocked to learn and know that you aren't someone's wife."

On Ward 5, an orderly confiscated her lip gloss and her matches. If she wanted to smoke, she had to either ask for a light or use another patient's cigarette. George Mahlowitz appeared with lunch every day. Crispell told him that she wanted to steal one of the robes stamped BELLEVUE and wear it at Studio 54 on Halloween.

"She seemed like the whole thing was a joke," Mahlowitz says.

AFTER TEN DAYS, CRISPELL WAS RELEASED. THE ONLY immediately apparent changes were a constant need to have a tube of lip gloss and a distaste for giving anybody a light from her cigarette. She donned her pearls, clipped on her beeper, and went back to the nightclubs. She hit Studio 54 and the Red Parrot and Area.

By 5 A.M., Crispell was usually down at Page Six, on West Houston Street. This is a three-story after-hours spot with a dance floor, dozens of potted plants, and waiters in cummerbunds. One of the people Crispell encountered there was Charles Ransom, a convicted robber. He had at one time worked as a bouncer at an after-hours club called Berlin, and he had been fired for having a hot temper. While Ransom was often at Studio 54 and Page Six, none of Crispell's friends remember seeing her socialize with him. Some suggest she may have occasionally helped him out when he needed a few dollars.

"Connie was trusting of everyone once they were inside a club," le Sourd says.

At around 8 A.M., she sometimes strolled up to Kelly's saloon, on Bedford Street. The curtains here were always drawn, and Crispell was known to stay in this dark pocket of ht until the late afternoon. Finally, she caught a cab home d ate French toast smothered in syrup.

“Then pile up in bed and watch a soap opera and slowly ft into oblivion,” one friend says.

At one point, Crispell and two friends flew down to Nassau a vacation. The friends left after eight days. Crispell stayed, and the hotel impounded her luggage when she proved able to pay her bill. Crispell then convinced a stranger with American Express card to pick up the tab. She arrived ck in New York with her bags and another story to tell.

“That was Connie,” le Sourd says. “Always on the edge.”

EARLY THIS YEAR, CRISPELL SUBLET A ONE-BEDROOM apartment at 58 West 58th Street through somebody she had met at the Oak Bar. She formed a close platonic friendship with a party producer named George-Paul Rosell. They ent to such restaurants as La enouille and “21,” and Rosell ted that Crispell seemed able to get e best tables. While Rosell had me to view disco as passé, Crispell anaged to coax him onto the floor Studio 54.

“I said, ‘It’s not fashionable to nce,’ but she got me dancing, and elt so *young*,” Rosell says.

One day, a friend told Rosell that had met a remarkable woman at a ghtclub. Rosell remembers, “He id, ‘I was with her until 6 A.M., and had such a nice time, and she was so ll of energy.’ I said, ‘Was she by any hance Connie?’ And it was.” rispell’s circle of friends grew by the ght. And when a party became dull, he often took a crowd back to her partment.

“We would say, ‘Save us, Conie,’ ” Rosell recalls. “Connie would ay, ‘Okay, we can go to my place.’ ”

At the apartment, Crispell always ad sprays of fresh flowers and a ood supply of drink. She served temware glasses of champagne with orange slices, and she ept the music low. The mood of the place sparked some emarkable conversations.

“I heard stories I could never repeat anywhere else,” Rosell ays.

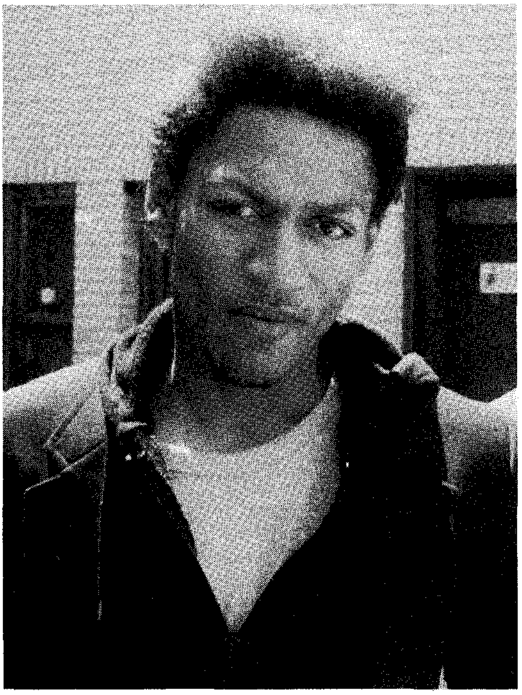
Soon, Crispell’s home became a kind of salon. Rosell and he others began bringing some of their more refined friends. Rosell recalls, “We wouldn’t be caught dead taking anybody acky. We all wanted to show off to her. It was like a club.” he guests included heiresses and sports stars and prominent designers. One night, a Protestant minister attended.

“I had never met anybody like that,” Rosell says.

From the start, Randy Jones was among the regulars at hese soirées. Jones says, “Connie and I hit it off immediately because we’re both such Wasps.” Jones offered to help Crispell put together an article about her experiences at Bellevue. He spoke of getting her on talk shows. He and Crispell began collaborating on a musical about a mental nstitution. He said he wanted her to play the main character.

“Who better to play Connie than Connie?” Jones says.

By then, Crispell was limiting her call-girl work to a single wealthy client. Every two weeks, this client paid her $2,000 to tie him up and read him a story. Crispell was also trying to kick alcohol. Hollywood DiRusso saw her at Area drinking a Coke.



Arrested: *Suspect Charles Ransom.*

“She kept saying how much fun she was having being sober,” DiRusso says.

In March, Crispell’s parents came to visit. Crispell took them to dinner and to a Broadway show. By then, Jones had hired Crispell as a $6-an-hour assistant. Jones says, “Later, she said, ‘It’s so good when they’re up here and I can tell them I’m working for you and my father won’t see me lying.’ ”

One afternoon, while Jones was visiting Crispell, Charles Ransom walked in wearing a suit and tie. Ransom gave Crispell a raincoat she had lent him. Then he sat down on the sofa. After about a half-hour, he asked Crispell if he could speak to her alone. She and Ransom went into the other room for a minute. Then Ransom left.

“I said, ‘What the hell is he doing here?’ ” Jones remembers. “She said he wanted to borrow money from her. She said his name was Chas and she knew him from being at a club.”

On Friday, May 4, Crispell threw another party at her apartment. Those in attendance ranged from a pole-vaulter to a pharmaceuticals magnate. At around 4 A.M., Crispell prepared to head down to Page Six. Jones said he was going home, and Crispell told him to come back in the late afternoon for the Kentucky Derby party. Jones remembers, “I said, ‘Are you kidding? You’ll get home at twelve o’clock and go to bed, and you won’t be up at 4 P.M.’ She said, ‘If you’ll call at 3 P.M., I’ll be ready to receive.’ ”

That afternoon, Crispell and her guests watched the Kentucky Derby and drank mint juleps. The party broke up early Sunday morning. Jones went home, and Crispell went to Page Six. He called her that evening. The answering service picked up, and he decided that she was probably still sleeping. He tried to reach her again and again over the next few days. On Thursday night, he went to a formal affair at Visage and encountered a crowd of Crispell’s friends. “Here we were at this black-tie dinner, and still none of us had heard from Connie,” Jones remembers.

On Friday afternoon, one of the friends telephoned Jones. While Jones had been at Visage, the police had found Crispell’s body stuffed in the trunk. Six days later, Charles Ransom was arrested as he was being bounced from the Kamikaze nightclub. He made a statement and reportedly said that he had killed Crispell in a fit of rage after she told him she had AIDS. The Manhattan district attorney’s office reported that the case is still under investigation.

By then, Connie Crispell had been ferried back to Charlottesville. She was buried next to her brother in a stone-walled cemetery a short walk from the house where she had been raised. A dogwood had been planted beside the plot when the brother died, and one friend later remarked on how tall the tree had grown.

On May 21, there was a memorial service for Connie Crispell at St. Thomas Church, on Fifth Avenue. In a chapel as dim as Kelly’s bar on a bright afternoon, executives and disco people mourned the loss of the girl who always wanted one more moment of fun. Afterward, le Sourd went to Trader Vic’s. Peterson stopped to pay her respects to the parents. The father spoke of establishing a scholarship in his daughter’s name. Then the father and some of the mourners smiled.

“They were saying that the person had to dance to qualify,” Peterson says. ■

Photograph: New York *Daily News*.

HIGH-TECH ANGEL

VENTURE CAPITALIST FRED ADLER HUNTS IDEAS THAT PAY OFF TEN TO ONE.

BY DANIEL BURSTEIN

ARYEH FINEGOLD THOUGHT HE had a good idea, but he was starting to wonder. A former engineer with Intel, the Silicon Valley boom company, he'd quit his job in 1980 to develop his invention: a system allowing the intricate inner workings of a computer chip to be visualized on a screen, without taking the time and money to build the chip. He believed his idea would save engineers thousands of hours of development time. But potential investors slammed doors in his face up and down Silicon Valley. The money men either didn't understand the idea or couldn't foresee a big market.

Then one day in the fall of 1980, he placed a call to a sharp-tongued New York lawyer named Fred Adler. "I had coined the term 'computer-aided engineering,' " recalls Finegold. "As soon as I mentioned it to Adler, he understood exactly what I was talking about. He said, 'Stop wasting time. Get on the next plane to New York.' I protested that I couldn't afford to fly from San Francisco to New York, but he said he would pay."

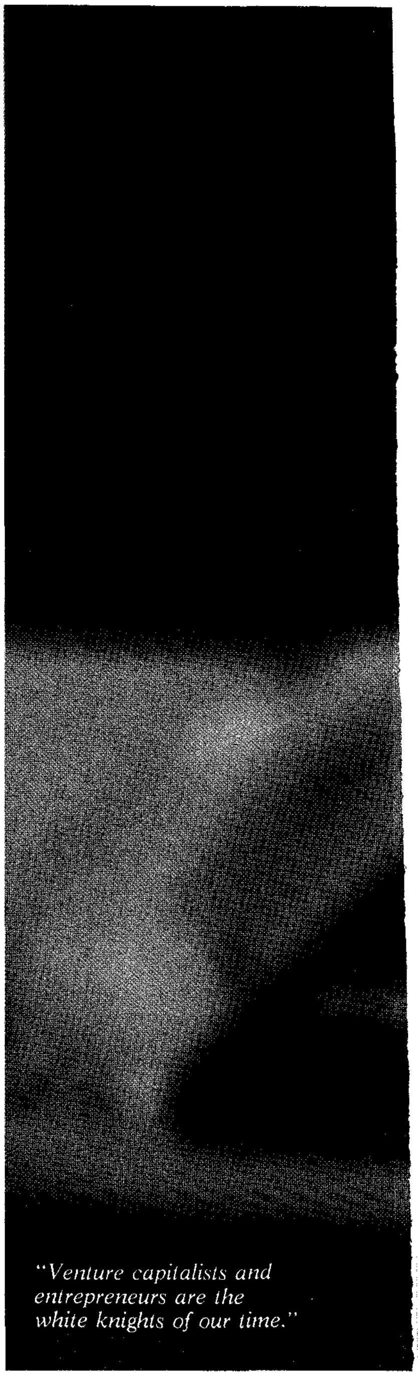
Once in New York, Finegold and his partner began a presentation that had been taking them three or four hours in front of other potential investors. "In six minutes, Adler had picked out the only two places where we didn't have everything together. He stopped us stone-cold, saying, 'Don't ever lie to me again.' And then he invited us to dinner."

Adler cooked the meal himself at his apartment. By the time the night was over, Adler was convinced. He quickly arranged the financing to get Finegold's Daisy Systems Corporation, of Sunnyvale, California, off the ground. Last year, at the height of the bull market, Adler took Daisy public, to warm reviews on Wall Street. Computer-aided engineering is now considered one of the growth markets of the 1980s, and Daisy is a leader. The $2 million Adler and his venture funds invested is worth about $100 million today. Finegold, at 37, can now afford to fly to New York whenever he wants: His share of Daisy stock is worth over $20 million.

The numbers in the Daisy story are exceptionally good, but the plot is hardly unique for Fred Adler. He is perhaps New York's most successful practitioner of venture capitalism, the high-risk-investment art that has done so much to seed the development of futuristic technologies, from computers to robots to genetic engineering. Like his better-known San Francisco counterpart, Arthur Rock, Adler has nurtured and financed scores of business ideas. In the process, he has helped build a vast assortment of companies and amassed a personal fortune estimated by the Washington *Post* at over $200 million. (It's actually a good deal less than that, says Adler. "The figure is meaningless, any-
way, because the money is invested
ventures, most of them illiquid.")

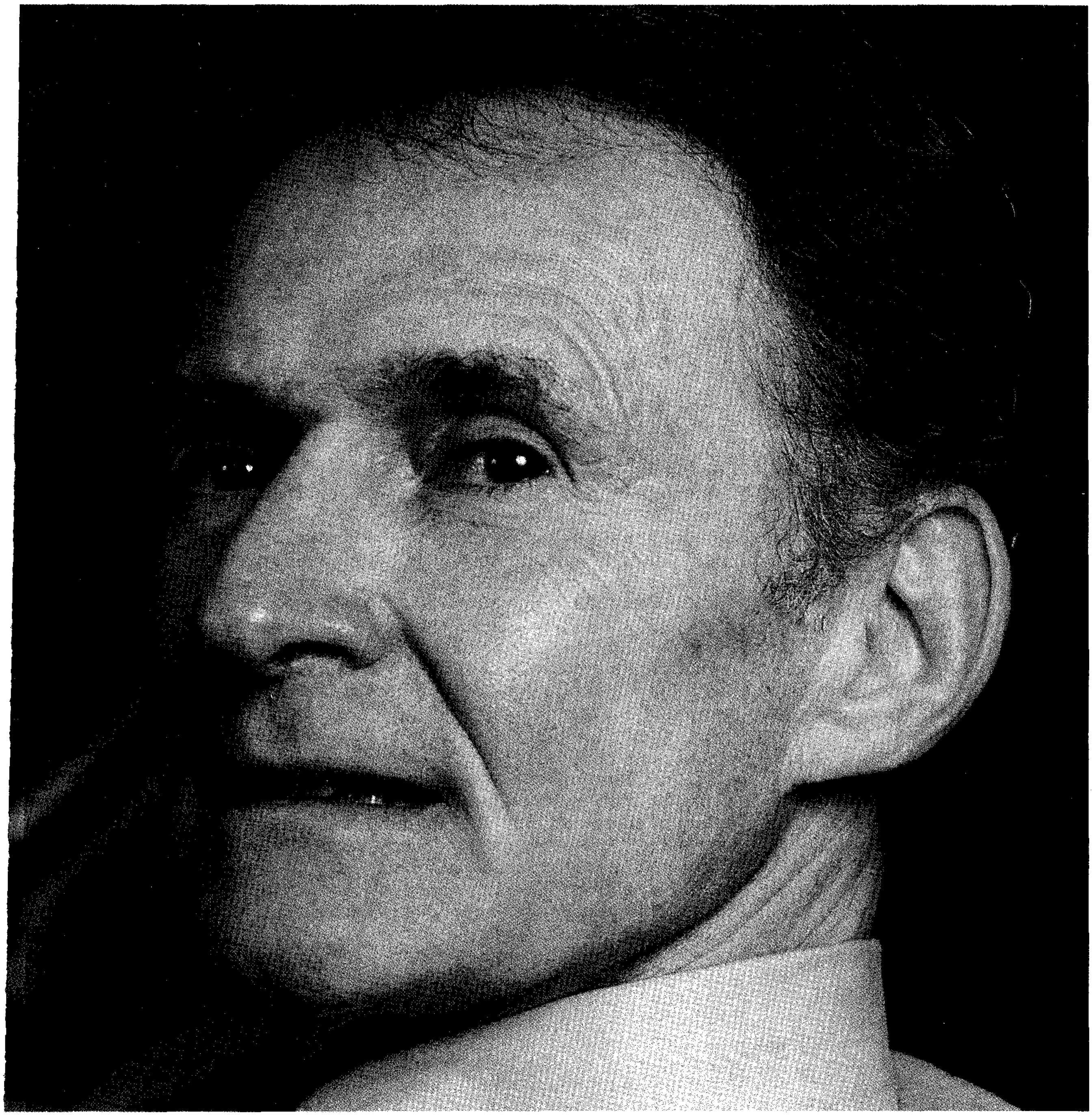
Adler is a member of a select breed
the financial world. There are perha
1,200 professional venture capitalists
the country, and their investments tot
only about $8 billion, according
Stanley Pratt, publisher of the *Ventu
Capital Journal*. That's a fraction of tl
nation's investments, but venture cap
talists have backed so many wildly su
cessful businesses that they've gained
reputation as daring visionaries. They'
also known for their egos. Adler, l
word and deed, meets the basic qual
fications. "Venture capitalists and e
trepreneurs are the white knights of o
time," he says. "They are the new supe
stars, the new folk heroes."

Even measured against his own stron
record, last year was an exceptionall



"Venture capitalists and entrepreneurs are the white knights of our time."

Photograph by Donal Holw



ood one for Adler. He and his funds were among the leading investors in even companies that went public and hree more that had secondary offerings. Several of these deals yielded paper profts of about 2,000 percent to Adler and his investors. Also last year, Adler suffered his first major setback, when Bio-Technology General, an Adler-backed genetic-engineering firm, went public and its stock promptly sagged in the market. It took a controversial rescue directed by Adler himself to keep a touch of magic associated with the young company. While the hot market for new stocks has now turned icy, Adler-backed businesses are still going public—most recently MicroPro International, the software company that created today's best-selling word-processing program, WordStar.

DAY BY DAY, A PROCESSION OF entrepreneurs, idea men, managers, and investors find their way to the offices of Reavis & McGrath, a corporate-law firm high above Park Avenue. The pilgrims file past a bank of receptionists, down a corridor, and into a corner office that looks out at the Chippendale top of the A.T.&T. Building. The office is dominated by a 59-year-old partner with a shock of reddish hair and a physique conditioned by 150 sit-ups a day. Although Frederick R. Adler was once considered a ferocious litigator, he gave up practicing law fifteen years ago to devote himself to venturing.

Staying on top of his companies while staying abreast of the latest technology and business ideas keeps Adler on and off the phone, darting back and forth between colleagues and guests, slicing through mounds of technical information, signing checks and documents. Often, he's carrying on three conversations at once. He spouts a stream of blunt aphorisms in the manner of his hero, William of Ockham, the fourteenth-century English philosopher who honed his beliefs on his famous "razor"—the doctrine of cutting away all unnecessary explanations and words.

A sampling of Adlerisms:

"Let's not waste time on fads. They grow fast but die even faster. Hula-Hoops and video games amuse but don't satisfy long-term needs."

"Assume everybody is incompetent, including me. That way you will check on everything significant."

"Consistency is not worth a hell of a

NONSTOP: *Hospitalized in Boston, Adler still managed to turn hi room into a venture-capital shop, complete with administrative aide several phone lines, and daily deliveries from Federal Express.*

lot. Its only virtue is predictability by others; more often we use it to avoid reexamining a problem."

"Going for volume rather than cash flow is like trying to eat a whale. The business will end up with a stuffed throat and die from lack of food."

"Mirrors are dangerous, particularly when they aren't made of glass. People who reflect our views rather than having their own do a lot for our egos but not much for our pocketbooks."

Much of Adler's critical energy is spent evaluating potential investments, sifting among the thousands of ideas and proposals that are presented to him annually. The great majority will be turned down. Only rarely does Adler see the promise of a Daisy Systems. In a recent memo to associates who screen investments, Adler reminded his team, "We are not interested in any deal where the return in five or six years looks much less than ten to one." The filtering process is not designed to keep Adler's funds from investing, only from gambling. In fact, he has invested in a remarkable array of futuristic technologies, as evidenced by some of the 70 companies in which he is involved:

☐ Acufex Microsurgical—instruments for surgery on knees or other joints.

☐ Purification Engineering—systems to get purer and cheaper yields out of recombinant-DNA products.

☐ Control Automation—robots for industrial applications, including robots with video sensors that "see" what's ahead on the assembly line, count parts and inventory, and interpret problems.

☐ Physical Acoustics—fault- and stress-test equipment that "listens" for cracks in metal or concrete structures.

☐ XYVISION—electronic composition systems that ready pages for printing.

☐ Medical 21—"freestanding" medical centers, where patients can be treated without the cost of hospitalization.

Adler often takes a role in managing the companies he's backing. In emergencies, he's been known to step in and run a troubled business. Even short of an emergency, he is frequently on the scene to study operations, give advice, and train management. The profits from one success are not used to shore up a failure. Each company has to make it on its own, and Adler hates to accept defeat.

One result is that Adler & Company has what may be the lowest loss ratio in its portfolio of any venture-capital company. Another is that Adler has earned a reputation for cutting payrolls drastically and for ousting employees in his efforts to turn around a failing company.

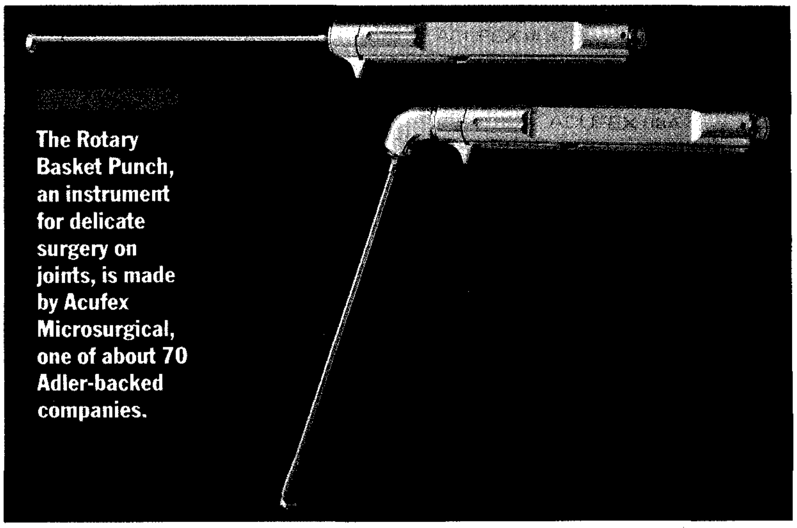
In a celebrated 1982 case, Adler was called in by the investment firm F. Eberstadt & Company to save the nearly bankrupt Bethesda Research Laboratories. Slicing away over half the 500 employees, Adler dispatched founder Stephen Turner to the sidelines and took over as chairman, later negotiating a merger with a division of the Dexter Corporation. Turner, who is a multimillionaire on the strength of the stock he holds in the merged company, is nonetheless resentful. "There was a lot of wreckage in the process," says Turner. "Many good things the company was doing should have been salvaged, but Adler was in too much of a hurry."

Bill Janeway, a vice-president of F. Eberstadt & Company, defends Adler's actions but admits that Adler's styl made some people unhappy. "He di what he had to do at B.R.L., despite th feelings of anyone he felt was responsible for the fiasco," Janeway says.

Adler's love affair with venturin means that free weekends, evenings, an vacations are rare. Still, he lives well Separated from his wife and with hi four children grown, Adler recentl moved into the Carlyle House, buyin the 5,000-square-foot apartment formerly owned by dance benefactor Rebekah Harkness. He loves good food an fine wines. When he was hospitalized i Boston last summer for hip replacement his favorite restaurant, the Four Seasons, sent a uniformed waitress to his bedside with a gourmet dinner. Even in Harvard's Brigham and Women's Hospital, however, he managed to turn his private room into a venture-capital shop, complete with administrative assistant, private phone lines, and a daily Federal Express delivery of dozens of proposals, plans, and reports.

"I doubt that any of the great venture capitalists do it for the money anymore," says Adler. "It's in their blood. They smell a new company they can build, they scratch the ground with their hooves, and they're off trying to do it again."

THE IDEA OF BACKING ENtrepreneurs with risky but promising business schemes is as old as the Medicis and the Rothschilds. Venture funds, however, are something new and have proliferated only since World War II. These funds are established to seed new businesses with higher-than-aver-



The Rotary Basket Punch, an instrument for delicate surgery on joints, is made by Acufex Microsurgical, one of about 70 Adler-backed companies.

MicroPro International, which Adler helped take public in March, makes WordStar and other computer software.

WORDSTAR
MicroPro

Photographs: center left and center right, Cindy Charles/Gamma-Liaison.

ge risks and the prospects of higher-han-average returns. Unlike a bank, which lends money and gets repaid at a pecific rate of interest, the venture capialist provides money in return for a piece of the new company. Today, enrepreneurs with no collateral to post for a bank loan and with a risky business plan besides give up 25 to 50 percent of the stock in their company in return for he venture capitalist's quick fix of cash.

In successful ventures, the payoff typically arrives in one of two forms. Either he venture-backed company proves tself and is bought by a larger company, or it goes public, issuing stock for sale in the markets. In either case, the value of the venture capitalist's holdings can skyrocket. Of course, if the company fails, the venture capitalist loses his investment entirely and settles for a tax write-off. What are the odds of success? Conventional wisdom holds that only one or two of ten investments will be big winners. How big those winners are—and whether the others are total losses or small successes—depends a lot on how the venture fund is managed.

The venture-capital idea was pioneered by America's own Medicis—the Rockefellers and the Whitneys—who organized the first venture funds in New York. J. H. Whitney & Company, for example, was responsible for such successful start-ups as Minute Maid. The development of the silicon chip, however, opened the road to the venture manager's dream: replacing the 5 to 10 percent annual-growth rates typical of smokestack industries with the 25 and even 100 percent rates of technology-intensive businesses—companies reliant on brainpower rather than massive and costly brawnpower. Venture capital helped fund a whole range of hot businesses: semi-conductors in the 1960s and early '70s, minicomputers in the mid '70s, personal computers in the late '70s, biotechnology in the early '80s. Stories abounded of venture-seeded stocks opening at 15 and going to 80 the same day; of innovator-entrepreneurs making their first hundred million before turning 25; of young board chairmen presiding over meetings in their blue jeans and running shoes. Closet entrepreneurs began coming out of their university and corporate positions and into the offices of venture capitalists.

DURING THE EARLY 1960s, when Silicon Valley was first springing to life, Fred Adler was growing increasingly restless running in and out of court. The Brooklyn-born son of an immigrant father, whose restaurant business had gone under in the Depression, Adler had breezed through Brooklyn College and Harvard Law. He'd risen quickly at Reavis & McGrath, but at 40, he was having doubts about law as a career. He happened to give a client some advice on how to save a failing company and soon found himself running the business—and salvaging it. He went on to get involved in other companies, including Loehmann's, the women's-clothing chain, and Vita Foods.

From early on, he'd had his eyes on the infant computer industry, and he put the word out to friends that he was looking for a start-up company to back. In 1968, Adler invested a borrowed $50,000 (later increased by another $100,000) in what was then the dream of an engineer named Edson de Castro and three of his colleagues. The four men rented a storefront outside Boston and began designing their machine. The company became Data General, one of today's top minicomputer manufacturers, with $800 million in current annual sales.

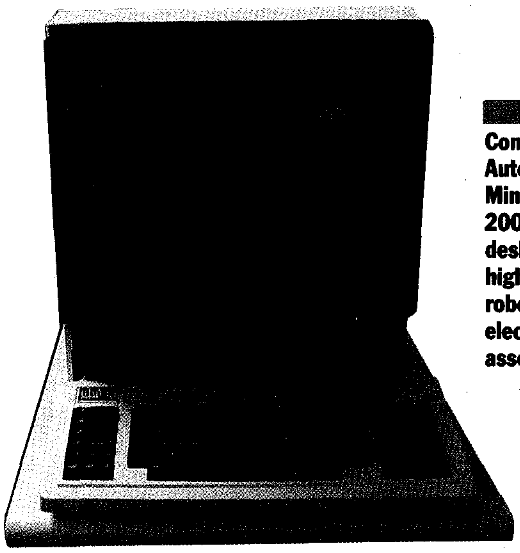
Adler earned more than $20 million from that investment. He remains chairman of D.G.'s executive committee and owner of almost 2 percent of the company's stock. What's more, Data General hooked him on entrepreneuring. "Building that company was a great achievement on Adler's part," says Bob Towbin, a principal in the investment firm L. F. Rothschild, Unterberg, Towbin. "Years from now, the books that write the history of American business will talk about what happened at Data General in the same way we talk about the Rockefellers and Standard Oil today."

Data General went public in 1969, not long before Arthur Rock brought public Intel, today's leader in microprocessor manufacturing. The gold rush was on. "It was a wild time," recalls Adler. "Engineers who believed they could run a company and thought they knew the markets out there would call up someone like myself or Arthur, and soon we would arrange the financing and they'd be off and running."

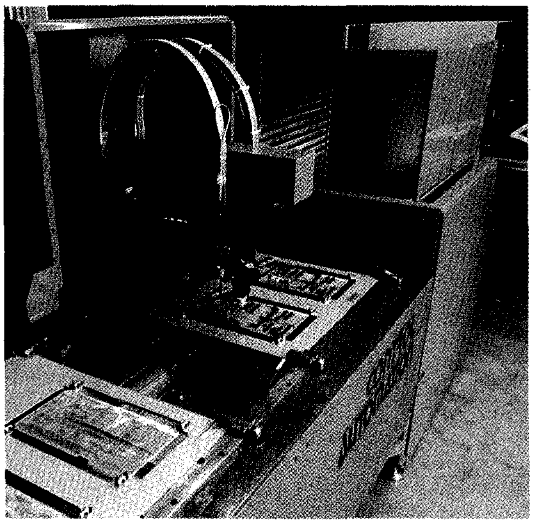
Adler moved into California, starting semi-conductor companies such as Intersil, which turned a $100,000 investment into a million dollars, and Applied Materials, which made another million out of a $30,000 investment. Still, he kept New York as his headquarters. "You hear so much about Silicon Valley's role in the growth of new technologies, but people forget that the fount for much of what has happened has been New York, with the financial community and the superb talent pool here," says Adler.

By the late 1970s, the technologies were getting more complex and the marketing more cutthroat. Adler recognized that he would need advisers and more money than he could personally put together to take advantage of the opportunities coming up. So, in 1978, he started Venad Associates, his first venture fund, raising $12 million from investors he took on as limited partners.

Today, Adler & Company manages five venture-capital funds and is in the middle of starting a sixth. Current investors include Citibank, Morgan Guaranty, Schering-Plough, Sears Roebuck, Merrill Lynch Venture Capital, Prudential-Bache, Metropolitan Life, and many



Daisy Systems' computer-aided engineering process brings the intricate inner workings of microchips to life on a screen.

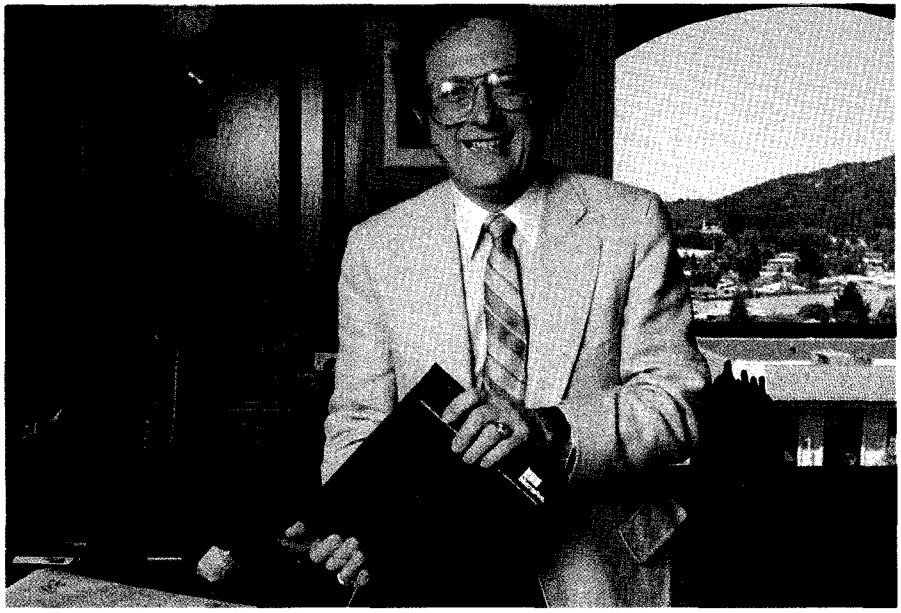


Control Automation's Mini-Sembler 2000 is a desk-top-size, high-precision robot for electronic assembly work.

THE FIXER: *When MicroPro faltered, Adler showed up to analyze th budget, undercut the egotists, and back the people with good ideas. "It was fantastically effective," says the company's founder.*

more. Those who put their money in Venad Associates have seen the value of their holdings increase more than 550 percent, after recouping their full investment in under four years.

SO FAR, ADLER'S FUNDS HAVE weathered the dramatic downturn in high-tech stocks that began last summer. Sobered in part by the experience of Osborne Computer Corporation, a onetime venture-capital favorite that filed for Chapter 11 bankruptcy last September, investors began to look more closely at the high prices they were paying for stock in new companies. Stock prices of numerous venture-backed companies plummeted, and suddenly there was a new crop of venture critics.



Software man: *MicroPro's Seymour Rubinstein saw his company turn around.*

Although "inside" shareholders (founding entrepreneurs and venture investors) are usually prohibited from selling big blocks of their stock for up to three years after a public offering, most insiders succeed in selling enough at the initial offering to make a tidy profit even if the price later falls. Not long ago, *Forbes* magazine raised the case of Diasonics, a medical-equipment company backed by Arthur Rock. It had gone public in February 1983 at $22 per share, risen to $29 within days, and has since fallen to around $3. *Forbes* argued that while Rock made over $3 million by selling only a percentage of his shares at the offering, "the main loser until now in Diasonics is the public."

Around Silicon Valley lately, there's been dark talk about "vulture capitalists," who take too much stock for their seed money. At the opposite pole are critics who worry that today's venture funds are too eager to invest money in the next Apple or the next Genentech and are therefore inflating the value of young companies. "Too many dollars chasing too few good deals" is how the phenomenon is described.

None of this appears to daunt Fred Adler. "In an up market we're all heroes, in a down market, fools," he says. He concedes that a lot of people are elbowing into the arena, but thinks market forces will take care of them. Overall, he's still a believer. "Venture capitalists have done more to move America ahead, restructure its economy, improve people's lives, and keep the country's spirit up than any other group of people," he says. "Certainly more than the politicians."

ADLER IS AT HOME ON HIS exercycle, pedaling furiously to build up muscles weakened by his surgery. An entrepreneur arrives, a man working in the field of "artificial intelligence"—the effort to make computers think the way people do. The entrepreneur seems uncomfortable having a business meeting with a man on a bicycle. As he grows more frustrated, it becomes clear that he thinks of Adler basically as a money man. In fact, Adler gave a key address at a major M.I.T. conference o artificial intelligence last year and h encouraged several of his companies t move into the field. Suddenly, Adl pounces. He delivers a soliloquy on th fundamental problems in moving fro today's so-called expert systems (ord nary computers armed with massiv amounts of data) to true artificial intell gence (where the machines will be abl to draw inferences from new informa tion). Finally he concludes, "In an event, the research on which the com pany is based isn't proprietary. There' no way to patent it. Worse yet, there i no time lead of substance. We could pu a fortune into development and hav someone steal it right out from unde us." The entrepreneur leaves empty handed.

An associate arrives, and the tal turns to the shakeout in personal com puters. Adler, admitting to being a "ba stock picker" when it comes to playin the open stock market, says he misse much of the action in personal com puters. But in light of the recent tur bulence in that industry, he's just a happy not to be involved. "We partici pated in the development of a design fo a compact, portable computer long before most of them were introduced," h says. "We even had a wonderful proposal for how to build them in Taiwan. Rightly or wrongly, we decided not to g forward. There was nothing that my group could bring to the party or that the product could bring to the world."

Phone calls interrupt constantly. One caller asks if Adler wants to go in on a deal to buy a football team. (A quick no, thanks.) Another wants his opinion on a brokerage house that seems to be underpricing a stock offering. (He disagrees.) The next is an old friend from Nashville who once asked Adler to invest $50,000 right away. "Just send the money, I don't have time to explain," the friend had said. Adler did, and he found himself investing in a hospital chain that turned his $50,000 into a million in three years. "Want me to send you $50,000 for anything today?" he jokes.

The day goes on in this vein, typically ending with a dinner mingling business and friendship. Late nights are a time for digging into his reading pile, which contains everything from Keats to *Foreign Affairs* to a stack of journals on biotechnology. At some point, he will set his reading matter down to reflect a moment. "There are two Freds," says his friend Esther Dyson, editor-in-chief of

Photographs by Cindy Charles/Gamma-Liaison.

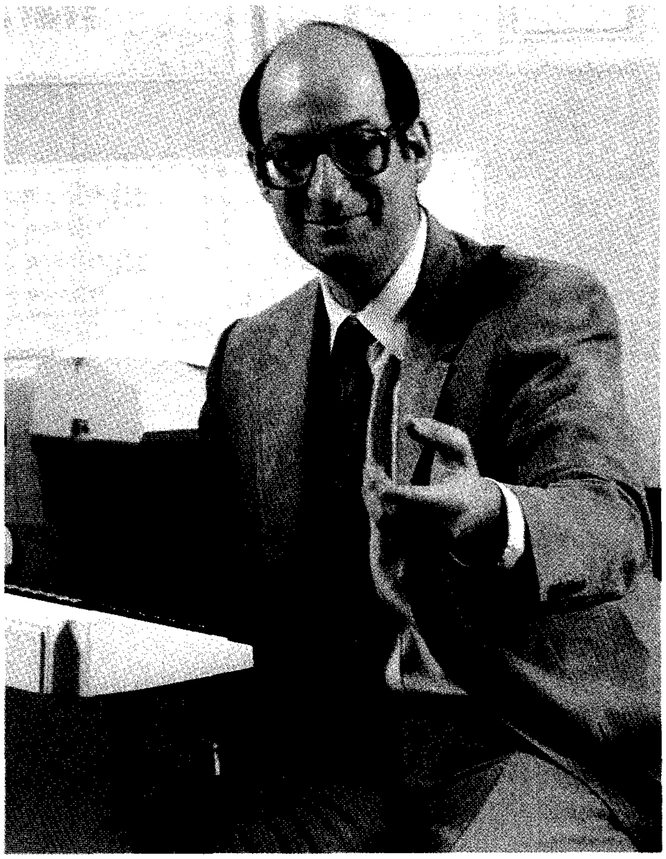
he *RELease 1.0* computer-industry newsletter. "One is out there doing hings. The other is sitting inside his own mind, watching himself, analyzing and criticizing. He's one of the smartest people I know, but one of the least happy, settled, or satisfied."

AS CHAIRMAN OF TEN COMPANIES and a director of seven others, Adler finds much of his time taken up advising his businesses. When one company hits a crisis, though, he will put the bulk of his other work aside and sweep in to find a solution. His experiences with MicroPro and Bio-Technology General are two cases in point.

In the fall of 1980, an entrepreneur named Seymour Rubinstein, a pioneer in developing word-processing programs, came to see Adler. Rubinstein was the founder and controlling shareholder of MicroPro, and Adler became an early investor. At first, the company thrived. But two years down the road, trying to develop new kinds of software, MicroPro built up an inflated bureaucracy and lost its focus. Soon it began losing money as well. Adler was asked to take charge.

He interrupted a polite bicoastal directors' teleconference by challenging management's approach and asking a stream of embarrassing questions. Shortly afterward, he arrived at the firm's office, in San Rafael, California, and was installed by Rubinstein as chairman of the board. Rubinstein recalls that Adler called a two-day meeting of top employees, asking them to describe their areas of work, their problems, and their plans. He analyzed the budget and told managers to rate their key subordinates and to state their positions openly before the board and the other managers. "He sized up the company in a flash," says Rubinstein. "He figured out who the egotists were and cut them to pieces. He recognized the people who were trying to get things done and showed them great respect, supporting their ideas. It was fantastically effective."

MicroPro went from losing $1.5 million in the first quarter of the 1983 fiscal year to making $1.5 million the next. It went on to make nearly $5 million over the next two quarters. With MicroPro's financial condition stabilized in preparation for the public offering, Adler was able to withdraw from full-time involvement with the company.



Inventive engineer: *Daisy Systems' Aryeh Finegold hit a winner.*

Adler faced another type of problem last summer when he helped take Bio-Technology General public. The company, built around a cluster of Israeli scientists, uses recombinant-DNA technology to manufacture products used in cosmetics. Other projects are under development. Adler's involvement with B.T.G. caused considerable interest in the stock issue. Priced at $13 a share to the initial subscribers, B.T.G. looked for a while as if it would sell well. But it fell to 10¼ in the first trade after the offering, plunged to 8¼ in the weeks after, and is currently trading around 7. "It was a disaster," says an Adler critic at a major brokerage house. "Adler's Israeli friends were unable to buy the shares they said they would order."

There are a number of reasons for B.T.G.'s lackluster performance. For one, the offering coincided with temporary chaos in the Israeli financial markets because of a major devaluation of the shekel. For another, the American market was starting to step back from its earlier willingness to pay almost any price for new-technology offerings. There were complications with the way the offering was handled, and Adler, in the hospital at the time, was unable to do much of his usual groundwork.

For Adler, the chairman of B.T.G.'s board, it was a major setback. B.T.G. had been his most ambitious effort to assemble a company from scratch. He desperately wanted it to succeed, and despite the market's reception, he still believed in the scientists behind the firm. So Adler came up with a plan. He and his funds purchased 12 percent of the offering at the price to the public. Then Adler lobbied the other inside investors and got them to agree to pay, along with him, a 25 percent stock dividend to outside investors who had bought at the public price—an effective gift of about $2 a share to the public buyers.

"It was a totally novel approach by Fred," says Nissim Aboodi, president of QuestRion Research. "It took a lot of work on his part to get all the other inside investors, plus all the regulatory agencies in both the U.S. and Israel, to agree. But it was Fred's first real disaster, and he insisted on accepting responsibility himself." Reporting on Adler's stock-dividend effort, *Venture* magazine observed that it could not find anyone who could recall a prior case of a "company trying to make up for stockholders' market losses by giving them more stock."

ADLER'S IN HIS OFFICE in a rare moment of quiet. He's looking back over the last two decades with the same analytical skills he uses in making investment decisions. "How many of the companies I've built will still be around twenty years from now?" he wonders. Recently, he happened to meet Nobel laureate Dr. I. I. Rabi, who asked why Adler didn't devote his energy to one grand project, instead of diffusing it among so many smaller operations. Rabi had a good point, and Adler knows it. For a few minutes he thinks out loud about building one big company—trying, perhaps, to turn a large smokestack company into a leading-edge enterprise. He leans back; the tempo slows. Then: "Fantasy time is over," he announces. "Back to work!"

The pace picking up, he starts talking about a company called Zoran, which he says has developed some revolutionary concepts in semi-conductor circuits. Then he describes a new type of scientific computer. Two minutes later, he sets up a meeting with the company developing it. He says he expects the Adler funds to make a commitment to these two start-ups—$6 million over the next twelve months. ■

THE PRICE IS RIGHT

BY JENNIFER CECIL

21 GOOD INEXPENSIVE HOTELS

IN SUMMERTIME, FIVE WILL GET YOU ten that, if the call's long distance, the question after "How are you?" will be "Do you know a good cheap hotel?"

The expense accountless may well be daunted by double-occupancy-room rates in New York that *start* between $90 and $150 at first-class hotels and between $150 and $200 at deluxe establishments. Where, then, to put the San Francisco five, or your *compadres* from Caracas—people who want a room, say, in the $50-to-$90 range for two?

Monday through Thursday, when most New York hotels approach full occupancy and rates peak, look to small, independent hostelries for comfortable $50-to-$90 rooms; on Fridays, Saturdays, and occasionally Sundays, when occupancy plummets, so do prices, and that same $50 to $90 buys space in one of the better-known, more centrally located hotels offering weekend discounts.

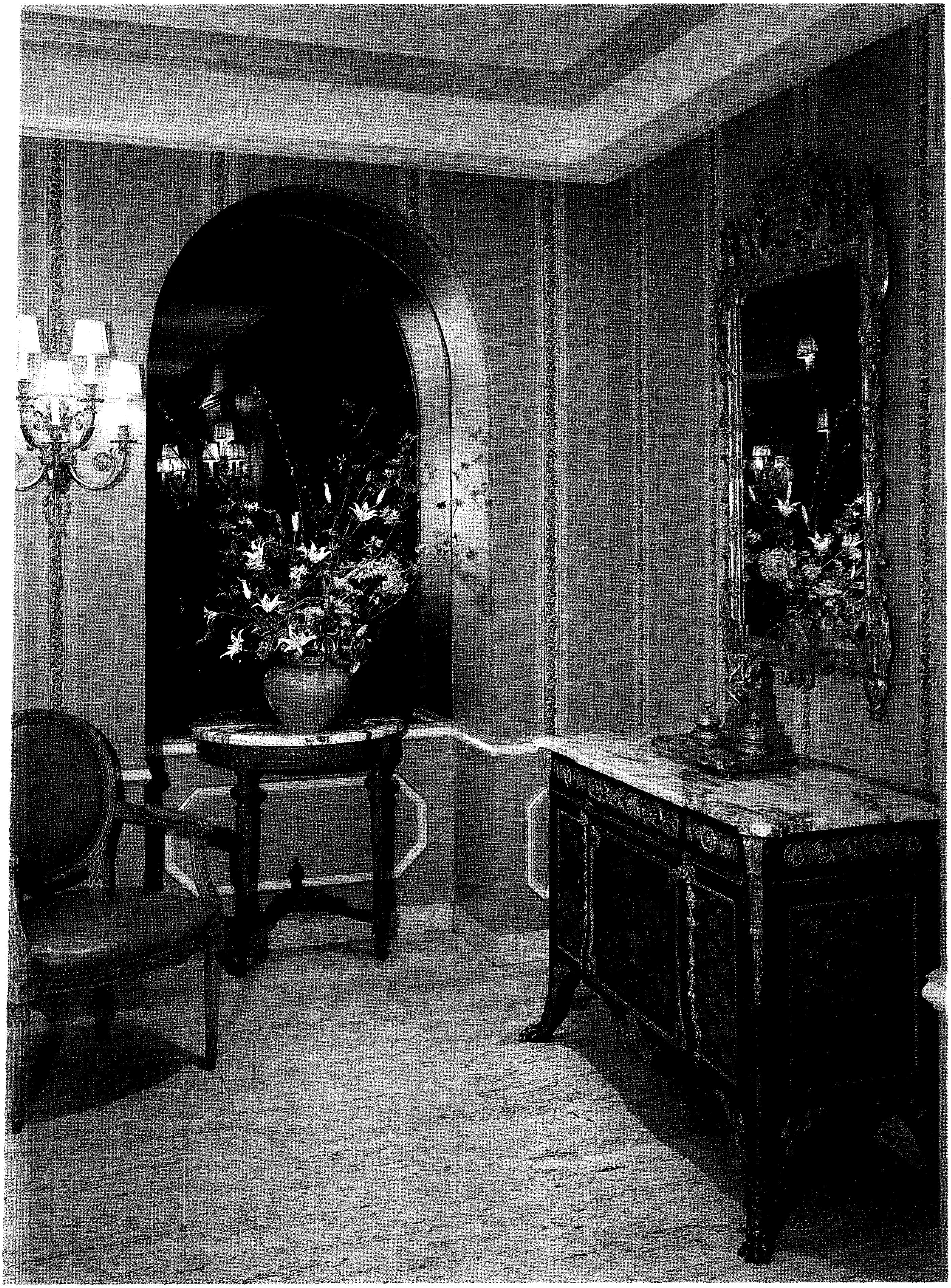
Which of these places, though, are nicely situated *and* sufficiently clean and cheerful for Grandma and the California contingent? Which offer the best deals? Tackling the "weekday" hotels first, I spent a night, between January and April, at each of fifteen likely candidates. To start, I tested the four top recommendations in Michael W. Robbins's *New York* article "Sleeping Around: Finding a Decent $40 Hotel Room" (January 19, 1981). Next I stayed at several personal favorites and (after a lobby inspection of each) three unknowns, including a place recommended by one of the taxi drivers whom, in my most ladylike manner, I queried on the subject. (Cabbies also provided a wealth of cautionary advice: "Never," said one fatherly gent, "go into a hotel without a canopy or a great big sign.")

Above, the **Milford Plaza** *LullaBuy Room—$86 for two, with drinks, breakfast, dinner. Right, the* **Shelburne Murray Hill** *lobby.*

To be sure, this list is not comprehensive. To discover other hotels that charge less than $90 for two on weekdays, stop by the New York Convention and Visitors Bureau (2 Columbus Circle, New York, New York 10019), or write for its free leaflet "Hotels in New York City."

After an overnight stay at each of the fifteen "weekday" hotels, I dropped four from my list. Neither the enviable location (across from the American Museum of Natural History) nor the warm, welcoming lobby and primly flowered hallways of the Excelsior Hotel (45 West 81st Street; $56 double), first choice in *New York*'s 1981 article, made up for what I found on my February visit: bedroom-chair cushions and venetian blinds that were gray with grime, and a terminal case of mildew buildup in the bath. The extensive overhaul just begun at the Royalton (44 West 44th Street; $53 to $85 double), another good buy in 1981, may explain why, in February, a cracked glass shower door had not been replaced, only two out of five lamps in my large room worked, and great gaps in the window caulking needed to be filled. At the Allerton Hotel for Women (130 East 57th Street; $60 double), small, barrackslike quarters strung along battleship-gray corridors came as a surprise after the handsome green-and-white

Photographed by Peter Mauss/ESTO.



THE CHOSEN: *Some of these hotels have tony locations, some offe niceties such as a swimming pool or a kitchenette, and some are simply first-class lodgings at half what the businessman pays.*

antebellum lobby. And certainly no one treated me with greater kindness than the blue-blazered bellman in the newly modern lobby of the Consulate (224 West 49th Street; $55 to $65 double), but its situation—on a block of burlesque houses and peep shows—left something to be desired.

After the sleep-overs, I investigated the weekend packages that offer greater luxury for $50 to $90. Underbooked on Friday and Saturday nights, almost all the major New York hotels now offer special weekend rates. (If, when asked about discounts, a clerk replied with qualifications such as "Well, *sometimes*," the hotel was dropped from consideration.) To make my ten choices, I relied on judgment acquired during more than a decade of checking out some 70 hotels annually for other publications. Location was one deciding factor: A tony East Side neighborhood would appeal to Grandma; midtown is best for theater buffs. Certain amenities were attractive: housekeeping units for those on a budget, a swimming pool for families with kids. And I chose some hotels because they offered terrific bargains—first-class accommodations at half what the businessman pays on weekdays. I didn't sleep at the weekend hotels, but did inspect the public areas at each site, as well as at least three bedrooms, making sure to see the standard rooms normally assigned weekenders, not the deluxe rooms set aside for those paying full freight.

Throughout the city, there are other good weekend deals. For an industry-wide survey, get a free copy of the Convention and Visitors Bureau's "New York City Tour Package Directory."

The hotels are listed in order of rates, cheapest first (the prices quoted do not include the state's $2 occupancy tax or the city's 8¼ percent sales tax). Unless the baths, linens, mattresses, and television reception were in any way remarkable, they can be assumed to have been adequate to their tasks.

WEEKDAY BARGAINS

ON A SUNDAY MORNING, THE crowd in the lobby beyond the chic white awning of the **Wales** was very Upper East Side: a church-bound mom and dad with toddler in tow, and several college kids divvying up their phone bill. The corridors may be dreary, the foyer furnished with attic finds such as the glazed Foo-dog lamps guarding the reception desk, but the façade has been spruced up recently—and anyway, the real attractions here are the neighborhood and the carefully maintained rooms. (They were nominated the best of the inexpensive lot by *New York* in 1981.) Another real plus: Sarabeth's Kitchen, a countrified restaurant and take-out spot on the premises, where I had a nourishing Caesar salad and superior Cheddar-topped tomato soup Saturday night, and, next morning, a *great* breakfast—crisp pumpkin waffles topped with raisin-strewn sour cream and pumpkin seeds.

The Westpark: *This double room, newly renovated, carefully coordinated, is $65.*

At first glance, the merry mishmash characterized as "one of our best suites" disconcerted me. The spacious yellow master bedroom was furnished with a bulbous, blue-flowered bedroom set—Bavarian baroque?—as well as a couple of Queen Anne–style armchairs and a gold rug; in the smaller, periwinkle bedroom, the furniture was carved and countryish and painted white. Nonetheless, a pristine white ceiling and plenty of light, both electric and natural (from three windows overlooking Madison Avenue), managed to unify the patchwork assemblage. All the basics were in place The TV reception was passable, th king-size mattress firm, and there wer man-size towels in the impeccable, electric-blue bathroom. Once settled in, found the premises, two small roache notwithstanding, clean and cheerful Suites, a real value here, account fo about 50 percent of the Wales's 97 units

The Hotel Wales (1295 Madison Avenue, at 92nd Street, New York, New Yorl 10128; 876-6000). Single or double, $45 tc $90; suite (sleeps four), $65 to $90. American Express (A.E.), Carte Blanche (C.B.) Diners Club (D.C.), MasterCard (M.C.), Visa (V.).

BRASS LETTERS ON THE SMART canopy fronting Columbus Circle announce the **Westpark Hotel.** Behind the plate-glass doors, a decorator's touch is unmistakable: suede-cloth walls and velvet club chairs in Caribbean green and blue, silk tiger lilies in Oriental vases. Pretty snappy for these prices. (The hotel underwent a complete overhaul two years ago.) But before rushing Martha out of the Meridien, know that when I was at the Westpark, in January, the elevator floor was littered, the wall covering in the halls was torn, and some of the doors looked battered.

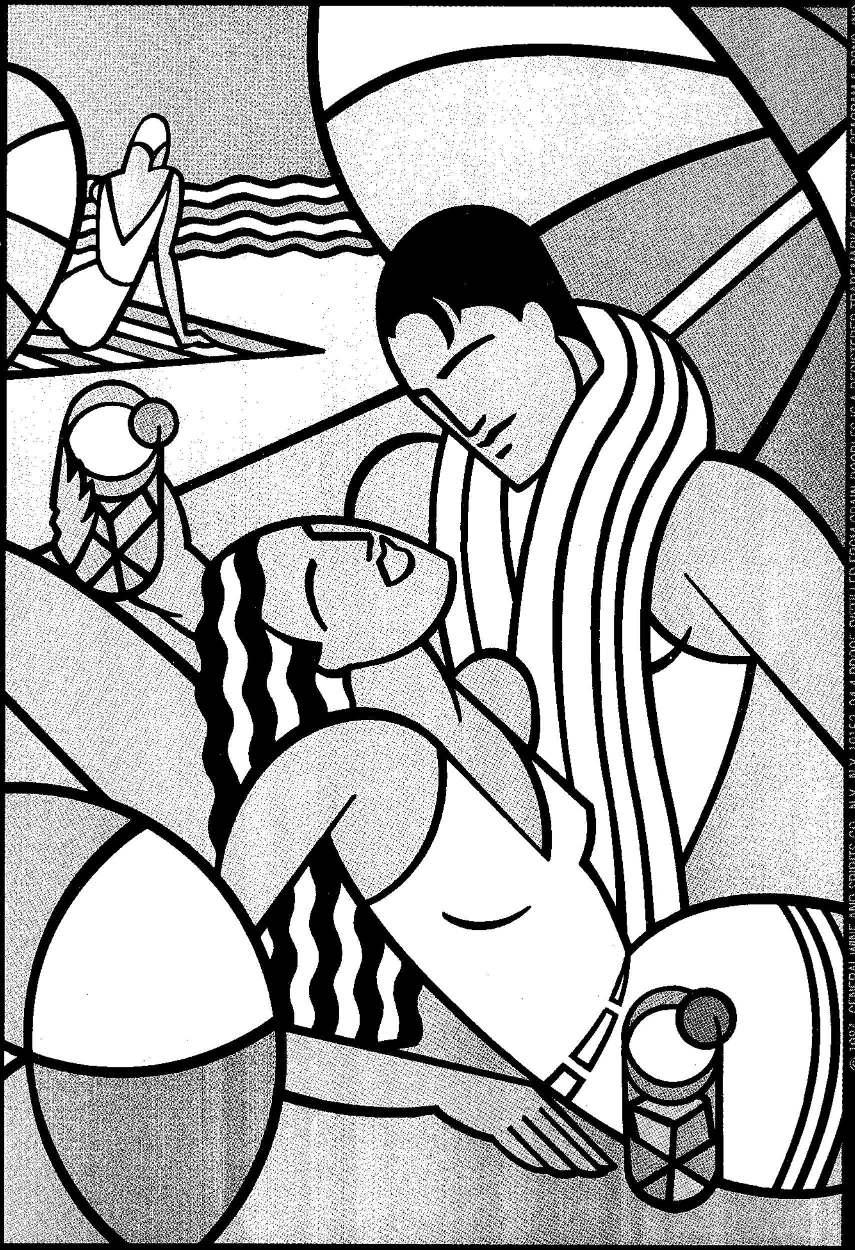
That's the worst of it, though. My French-blue-and-mocha room was as carefully coordinated as the lobby, but it was cleaner—*and* it had a dazzling view over Central Park to Fifth Avenue. There were two curvaceous barrel chairs and an equally Harlowesque table, headboard, and dresser; a mirror and a mammoth flower print were framed in brass. And, when I couldn't turn off the paint-encrusted radiator, the new Thermopane windows glided open. However, despite fresh tiles, paint, and towels, the bath lost points for a defective shower head and a grubby yellow tub mat. Another annoyance: pillows with the foam oozing out. Otherwise, this modest Nirvana, flooded with light and classical music from the TV-radio, represented a find. And it's an especially attractive lodging place if, out of the 99 available rooms, you draw one of the eight doubles or eight suites facing the park. (Smaller, identically furnished quarters next to mine had hanging chrome racks instead of closets—and no view.) Who stays here? Since I saw no guests, I can only surmise: salesmen, Coliseum visitors, and tourists?

Westpark Hotel (308 West 58th Street, New York, New York 10019; 246-6440). Single, $45 to $55; double, $50 to $65; suite (sleeps four), $80 to $110. A.E., M.C., V.

A RADIO-CAB DRIVER TOUTED the **Esplanade,** explaining, "I drop nice people off there." For sure. The hotel's proximity to Lincoln Center attracts opera fans and musicians by the season, and it is also home to U.N. delegates, Sean Penn, Heywood Gould (*The Boys From Brazil*), and the occasional Russian up from Washington.

Only an ostentatious marquee distinguishes the ruddy-bricked Esplanade from neighboring twenties-era apartment buildings. My housekeeping suite, West End–substantial and large, afforded a partial view of the Hudson. The kitchenette (refrigerator, stainless-steel sink, gas burners, and enamel cabinets, but no utensils) was tucked behind tall doors in the entry. In the parlor, framed cardboard calendar art hung above a plastic-laminated desk and an acrylic-tweed sofa—Penney's basement, perhaps, but just bought and solid. The adjoining room, serviceably beige and brown, held a double and a single bed. Excellent color TV, two commodious bureaus, a walk-in closet with plenty of hangers, and floor-to-ceiling shelving in the peacock-blue-and-silver bath—the only frivolous note in the otherwise somber apartment—all encouraged staying awhile.

With some 60 out of 170 units availa-



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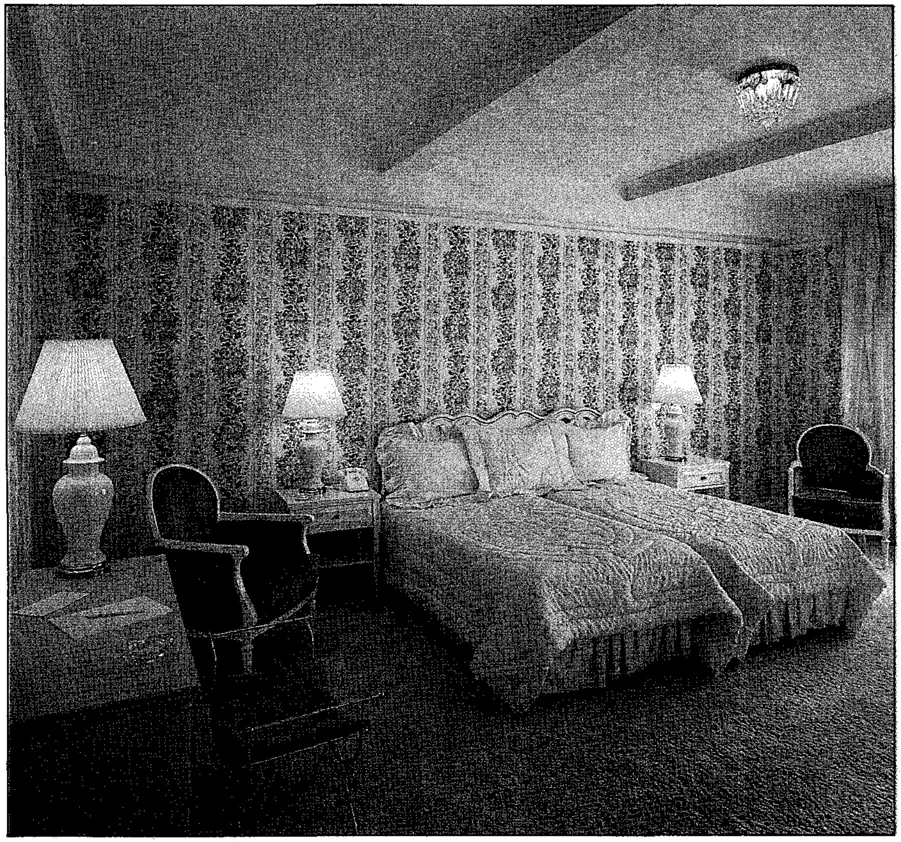
SLEEP-ABOUT: *The Esplanade was West End–substantial; my Milford Plaza digs were tiny, but a bargain for theater buffs; at the Shoreham, I lodged inexpensively in the shadow of Trump Tower.*



The Wyndham: *An $85 double room—ample and exuberantly decorated.*

ble short-term, the Esplanade is one of the last Upper West Side residential hotels to accept transients, and as such is a real boon to neighbors with small apartments and extended families. Devotees of room service had best lodge elsewhere—and note that buses and subways are a long stroll away.

Esplanade Hotel (305 West End Avenue, at 74th Street, New York, New York 10023; 874-5000). Single, double, or suite (sleeps four), $60. No credit cards.

'WAIT TILL YOU SEE YOUR room," a recent arrival told her friend on the **Milford Plaza**'s registration line. "It's the size of a cruise cabin." An attentive but harried clerk assigned us our own shipshape fourth-floor stateroom—tiny, true, but snugly outfitted with a two-drawer chest, a TV set, and twin beds (with rigid mattresses and lumpy pillows) separated by a mirrored desk top. Chrome wall lamps complemented the silver-gray-and-maroon color scheme of the curtains, rug, and water-lily wallpaper in the small bath, which was stocked with extra-large towels, but not with washcloths (packaged Handi-Wipes were provided instead).

Noise is a weekend problem in the 1,310-room Milford Plaza, and the (locked) door connecting our room with our neighbors' didn't help. "We're gonna party now," they announced at 8 P.M., and so they did until noon the next day, muffled briefly by our $5.95 movie on cable TV.

Our bargain-priced deal (we found it ironic that it's dubbed LullaBuy)—room, drinks, dinner, and Continental breakfast for two—cost $86. It is offered daily, but we had to make three tries, and give ten days' notice, before the booking was accomplished. Coupons valued at $12.50 can be tendered against à la carte selections at the clubby Kippy's Pier 44 Restaurant, on the premises, or exchanged for the nightly menu special—one evening a savory puréed-vegetable soup, romaine salad, asparagus bundled in toughish sautéed chicken breasts, spinach, baked potato, and strawberry ice cream. Breakfast—orange juice, croissant, and tea or coffee—was eaten on the busy mezzanine, beside a clump of calla lilies.

This package is compelling if you can avoid group gaiety by reserving an upper room (tour groups get the lower floors); the largest rooms face the street.

Milford Plaza Hotel (270 West 45th Street, New York, New York 10036; 869-3600). LullaBuy package: single, $64; double, $86. Regular rates: single, $76 to $81; double, $96 to $99. A.E., C.B., D.C., M.C., V.

ITS PRIME MIDTOWN LOCATION AND 116 moderately priced units with kitchenettes have for years attracted a clientele willing to overlook the **Gorham**'s rather dreary rooms and all-too-flexible mattresses. Since I'd inspected the Gorham many times in the past, and considered it adequate but hardly best of breed, I decided to pass it up—until I spotted the refurbished entry, recently transformed by an enormous bird's-nest chandelier and mirrors set in glowing oak. (Alas—inside, on my February visit, I found that paths worn into the hall carpeting still attested to years of trampling feet.)

Assured that most of the rooms, except those on the lower floors—where tour groups stay—had been redone, I drew a prime sixteenth-floor room overlooking City Center's domed terra-cotta roof. My oblong double was yet another study in beige and brown, with chrome-trimmed armchairs and a low, ersatz-butcher-block dresser. (The capacious room next door, which I inspected, had not been redecorated in that style—it had aging rugs, well-used Danish-modern and Formica furniture, the standard Greco-Roman mural, and a mattress that yielded only slightly to weight.) My narrow, windowed bath sported plastic paneling above waist-high tiles and towels that, though brand-new, were bottom-of-the-line. Commendably, the Gorham's cooking facilities, wedged into the hallway of each room, come stocked with a modest selection of utensils, and simple meals may be prepared and served on the small Formica dining table in each room.

The Gorham Hotel (136 West 55th Street, New York, New York 10019; 245-1800). Single, $63 to $70; double, $69 to $80. A.E., C.B., D.C., M.C., V.

BUT FOR THE GRATUITOUS ELegance of a balconied, almost imperial lobby, the block-wide, 600-room **Empire** is unabashedly commercial. The bellmen, all business, bustled about while a somber cashier counted change a tuxedoed musician from nearby ncoln Center. A newspaper-and-sun- ies counter faces the busy pay-phone nk. On the premises is the pleasantly isterous O'Neals' Baloon, to which era and dance fans stroll after rformances for tuna melts, manicotti, d hamburgers.

Four big burled-plastic-lined eleva- rs move guests efficiently among the even floors. The hallways, trim and xt to immaculate, are a perfect index the rooms. Other than new tweed rpeting, little has changed behind the oms' rust-red doors since *New York*'s 81 write-up. To be sure, the "freshly inted beige walls" now display some acks and bruises, but my unpreten- ous room, and this well-managed ho- l as a whole, deserves praise. Witness y brightly lighted little bathroom, hich was stain-free from the creamy led floor to the ceiling, and the boxy edroom, which was neatly turned out ith chrysanthemum-patterned spreads nd matching tomato-red curtains, augahyde chairs, and tall pewter-and- rass-toned lamps. When a flick of the witch blew the bedside light at 10:30 .M., the engineer materialized swiftly, opped in a 75-watt bulb, and bade me cheery "Good night, dear, now you can ead again."

Next day, the raised blackout shade evealed a thoroughly disorienting sight: he Statue of Liberty, standing tall above 4th Street. Contemplating this verdigris mprobability—in fact, a 55-foot replica rected in 1901 by Liberty Storage—I avored some flaky cherry Danish and French-roast coffee that I'd picked up at the Country Epicure, on Broadway, thoroughly satisfied with my workaday surroundings.

The Hotel Empire (44 West 63rd Street, New York, New York 10023; 265-7400). Single, $60 to $75; double, $70 to $85. A.E., C.B., D.C., M.C., V.

IN THE SHADOW OF THE SLEEK Trump Tower, fawn limousines idle, not for **Shoreham** guests, but for diners at La Caravelle, next door. Still, the 75-room Shoreham boasts its share of fur coats, attracting frugal cognoscenti who relish the neighborhood, but not at weekday St. Regis rates. Said a Canadian literary agent, soigné in tawny lynx: "The water sputters, and I wake to the smell of bacon frying, and the bedspreads can be dreary, but still, I breakfast at the Dorset, meet clients in the King Cole Room, and seldom have more than a block's walk back to bed."

The helpful clerk extended a jovial welcome when I stayed at the Shoreham, in February. He also provided a card promising a free drink with dinner at the Cafe Geneva, a few doors west. And indeed, later on, the skylighted, inexpensive café did include a glass of wine gratis with its $6.95 dinner of iceberg

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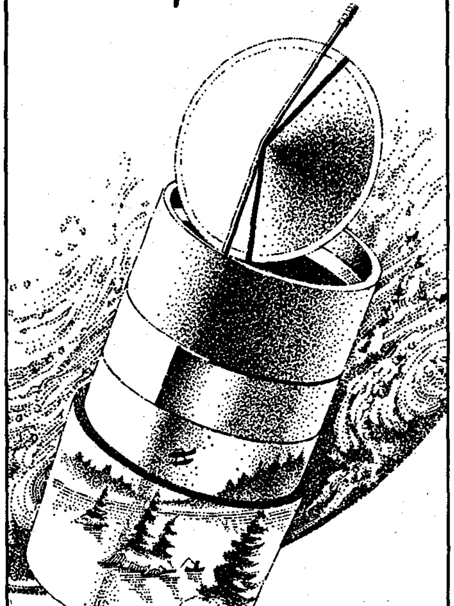

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salad, fat fennel sausages, spaghetti marinara, and coffee.

The bellman led me down what must be New York's narrowest hotel corridor—and perhaps its only tangerine one—to my room, where he demonstrated the brass bedside lamp, the vivid cable picture, the marginally abused avocado refrigerator, and two matching electric kettles.

A couple of places sampled during my odyssey were too depressing to eat in. Not so my room at the Shoreham. The sensible beige accommodations (with tweed flat-weave rug and plaid curtains masking sooty sills and the air shaft) proved pleasant, though they were a bit lackluster. Kelly-green spreads and niceties such as a giveaway mending kit made up for the presence of wood-grain Formica. So, eschewing the tea bags and packets of instant coffee stacked along with the utensils on the mini-fridge, I fetched fresh coffee and a croissant oozing almond paste from J.P.'s French Bakery, across the street, to accompany the morning paper. Save for dread mildew buildup in the corners of the large shower, the old but clean bathroom passed muster. And so does this unpretentious, ideally situated hotel.

Shoreham Hotel (33 West 55th Street, New York, New York 10019; 247-6700). Single, $58 to $68; double, $72 to $82. A.E., C.B., D.C., M.C., V.

THE SLIGHTLY DISHEVELED AND somewhat frumpy **Gramercy Park** exudes a take-it-or-leave-it self-confidence nicely illustrated by the courteous but disarmingly honest staff. With remembrance of peeling paint on many past inspections, I questioned the ads that boasted "500 newly decorated hotel rooms." "Oh," replied the nonchalant clerk, "that's somewhat exaggerated, but we're getting there. Of course, the Gramercy isn't your average New York hotel." Indeed. Gramercy Park and its hotel namesake seem misplaced in Manhattan: The private square evokes London; the hotel, Heartland, U.S.A.

Tired sidewalk Astroturf and littered, beaten-up hallways certainly didn't prepare me for the room I drew in March: sizable, sunny, neatly papered, its TV-radio pre-set to WNCN. So what if the recently laid mauve carpeting clashed with an orange armchair? It was still of the same good quality as the sturdy old wood bedroom set—and the blankets, yellow sheets, and resilient foam pillows. Less commendable were the near-gossamer towels in a well-scrubbed but dim bath. Withal, the stellar feature was the view of stately Gramercy Park. Not every room faces the locked enclosure, but each guest may use it.

Dinner in the gold-and-yellow-flocked dining room, radiant and somewhat formal compared with the shadowy

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dewalk piano bar next door, consisted f down-home fare: iced carrot and elery sticks followed by plump cherstones, a slab of rare rib roast, and arm apple pie. The next morning, the itchen delivered lightly scrambled eggs nd link sausages, piping hot, to my eventh-floor door.

This idiosyncratic establishment—ossessing, as it does, all the ingredients f an ingratiating neighborhood hotel—eserves a comprehensive renovation. Meanwhile, the Gramercy reminds me f Great Aunt Gracie—a bit cockeyed, ut basically sound.

The Gramercy Park Hotel (2 Lexngton Avenue, at 21st Street, New York, New York 10010; 475-4320). Fridays and Saturdays: single, $55; double, $60. Sunlay through Thursday: single, $75 to $85; louble, $80 to $90. A.E., C.B., D.C., M.C., V.

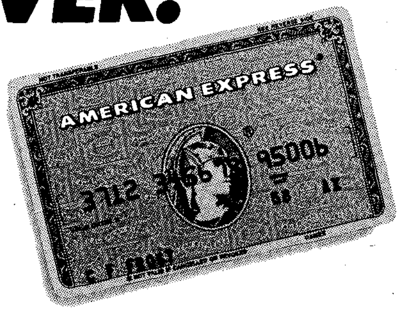
IN 1983, AFTER A FACADE (AND JUST about everything else) lift, the former Lancaster Hotel dubbed itself the Miracle on 38th Street and reopened as the **Madison Towers.** While it was not exactly miraculous, the pint-size room that we drew nevertheless represented fair value for Murray Hill.

The hotel's entrance is urbane, with beige polished-marble floors. We got off the glistening brass elevator on twelve, then navigated a hallway bereft of decoration to a tall, varnished door with two locks. Inside the refurbished square space, you could reach out and be pretty sure of touching anything in sight. Otherwise, it looked fine: emerald shag rug, moss-green floral box spread coordinated with Laura Ashley–type curtains, and dark, standard-issue furniture. *The Big Apple Guide* and *The Guest Informant* waited, tourist-ready, beneath a tall brass lamp. The bath, half the size of the bedroom, sparkled except for the chipped enamel on the Lancaster-era tub. Other people's coughs and flushings penetrated the less-than-soundproof walls. But more vexing was the maid who rapped loudly at 6:50 A.M. on Sunday to inquire, "Checking out?"

Just off the entrance is the re-created Whaler Bar, with its seaport mural and welcome (at least then—in February) crackling fire; most items from the hotel's Towers Coffee Shop, purveyor of our carefully poached breakfast eggs and pancakes, are available in the nautical bar midday and after 8 P.M. Within a month, the bar will have its own kitchen, providing buffet luncheons and light suppers.

The thoroughly modernized and conventional Madison Towers should appeal to those lodgers who prize piano music with their drinks, Persian rugs in the lobby, and basic, as-yet-unblemished rooms.

The Madison Towers Hotel (22 East



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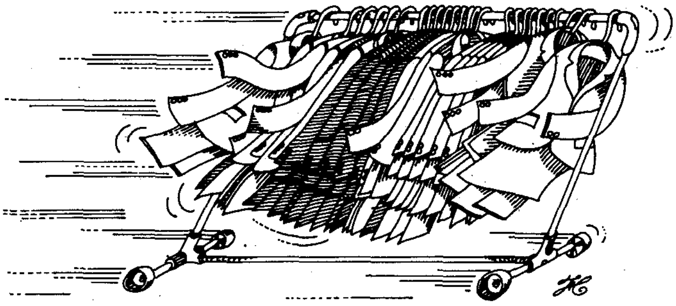

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TASTEFUL: *At the Salisbury, near Carnegie Hall, the lobby glows wit burnished paneling; at the Beekman Tower, a few blocks from Sutto Place, there are gracious one- and two-bedroom suites with kitchenette*

38th Street, New York, New York 10016; 685-3700). Single, $75; double, $85. A.E., C.B. D.C., M.C., V.

AT THE **Salisbury,** MIDWAY BETWEEN Carnegie Hall and Henri Bendel, a uniformed doorman helped the bellman and an efficient desk clerk install me with dispatch. Women guests predominated, courtesy prevailed, and the lobby glowed with autumnal-colored rugs and burnished paneling.

Saucer-shaped fixtures illuminated the modestly handsome, thickly carpeted halls. On one side of my fourth-floor room was a pantry, barren but for a refrigerator (no cooking here); opposite the pantry was a sizable bath. Apple-green, and smelling sweetly of rug shampoo, the oblong bedroom was squeaky clean and particularly soothing. A pair of velvet slipper chairs, their backs turned on glass-curtained windows overlooking 57th Street below, were green, too—a shade that matched one of the patterns in the custom-made queen-size bedspread that concealed yellow sheets and a homey seersucker blanket cover.

One bedside table, vaguely Spanish, like all the room's dark furniture, was carefully set with a tall black lamp, phone, matches, notepad, and pencil. It presaged equally well organized services: Maintenance took only minutes to replace a dead bulb in the chartreuse lamp. Just as promptly, and with disarming good humor, a waiter delivered eggs and sausages, properly lidded and garnished with orange slices, the next morning.

Only the absence of liquor in the trellised, on-premises Terrace Café indicates that the Salisbury is owned (but not managed) by the Calvary Baptist Church, next door, a presence that undoubtedly influences the hotel's quietly contained charm.

The Salisbury Hotel (123 West 57th Street, New York, New York 10019; 246-1300). Fridays and Saturdays: single or double, $58. Sunday through Thursday: single, $78; double, $88. A.E., C.B., D.C., M.C., V

THE **Wyndham** IS A HYBRID—part posh country inn, part big-city hotel—with sufficient panache to hold its own against the elegant Park Lane and Plaza across the street. Its stylish lobby (locked evenings—you're buzzed in), with squat Oriental lamps, impressionistic oils, and pillow-strewn taupe sofas, and its 148 individually decorated units appeal to theater types, including, the night I arrived, Carol Burnett and Sid Caesar.

Aqua fabric splashed with larger-than-life peonies and ranunculuses made my small foyer and ample room into a spring bower. The exuberant pattern of the wall covering was repeated in the curtains and in the pillow shams gracing the eyelet coverlets, snowy as the painted provincial bedroom set. This breezy décor is the work of Suzanne Mados, who owns and runs the Wyndham with her husband, John. Certainly a practiced eye selected the tulip-patterned wallpaper in the bath—as well as the see-through shower curtain that made the room seem bigger. One can only assume that the housekeepers responsible for the impeccable linens, spotless carpeting, and three-way bulbs in the bedroom lamps have by now attended to a cracked Leatherette cushion and sheer curtains dusted, in February, with soot.

The Wyndham's individuality, privacy, and location, just steps from the Pulitzer Fountain, charm habitués; its lack of personal service may put others off. The phones are dial-less, a minor inconvenience, and the desk clerk on my night there was less than welcoming. Furthermore, there's no room service, and on weekends, when Jonathan's Restaurant is closed, guests must breakfast out. (Try Chambers Delicatessen, cheap and cheerful, around the corner on Sixth.) Nonetheless, the popularity of this debonair hostelry makes it prudent to reserve well in advance.

The Wyndham Hotel (42 West 58th Street, New York, New York 10019; 753-3500). Single, $75 to $85; double, $85 to $95. A.E., C.B., D.C., M.C., V.

WEEKEND BARGAINS

SELECT TWO CONSECUTIVE nights between Friday and Sunday and you will qualify for the **Lexington**'s enticing $110 package: a double room for two evenings, four Continental breakfasts, two Indian dinners of your own choosing at the attractive Raga Restaurant, and a checkout time of 6 P.M. (instead of the usual 1 P.M.).

The lobby, a somewhat fanciful, Moorish plum-and-pink affair, gives way upstairs to more practical Oxford-gray corridors. The 800 fair-size rooms fe ture blond-wood furniture, aqua-an navy floral-patterned bedspreads an draperies, and exceedingly neat, blu bordered white baths faced with ol fashioned inch-square tiles. This property, owned by the Indian chain T International, serves a particularly ir ternational clientele.

The Hotel Lexington (511 Lexingto Avenue, at 48th Street, New York, Ne York 10017; 755-4400). Two-night (Friday through Sunday) package: single o double, $110 for two nights. One-nigh stay on Fridays, Saturdays, or Sunday single or double, with breakfast, $7 Monday through Thursday: single, $95 double, $109. A.E., C.B., D.C., M.C., V.

COME FRIDAY, BUSINESSME vacate the somewhat overstuffed fifties-style apartments at the **Shelburne Murray Hill,** making way fo weekenders, many of them with teenagers, who arrive carrying breakfast fixings and beverages as well as theater tickets. The Frenchified foyer gleams with ormolu and chandeliers; the rooms are outfitted with full kitchens and a varied—if banal—assortment of sturdy sofas, dining tables, chairs, swagged drapes, glass-fronted bookcases, and decorative ceramic lamps. The Shelburne is similar to the three other Manhattan East Apartment Hotel Group hotels (the Beekman Tower, reviewed below, and the Southgate and the Eastgate Towers, which I did not visit), all of which offer the lodger identical weekend plans.

The Shelburne Murray Hill Hotel (303 Lexington Avenue, at 37th Street, New York, New York 10016; 689-5200). Book weekend-package rooms through Arden Agency (505 East 75th Street, New York, New York 10022; 689-5227). Friday through Sunday: single or double, $53; one-bedroom suite (sleeps four), $75; two-bedroom suite (sleeps six), $110. Monday through Thursday: single, $95 to $105; double, $105 to $115; one-bedroom suite, $120 to $150; two-bedroom suite, $180 to $260. A.E., C.B., D.C., M.C., V.

AT THE TOP OF THE **Beekman Tower,** near Sutton Place, a pianist and a glorious city view provide a pleasant setting for drinks. Downstairs in the lobby, an intricate Oriental rug softens the sea-green marble. Occupying the intervening 25 floors, as well as the rrow annex next door, are some 160 mmodious and conservatively deco-ted units, all with kitchenettes. Con-lerably more gracious than the less pensive studios, the one- and two-droom apartments are perfect digs for e Burberry-clad suburbanites and the rifty Bostonians who have been week-ıding here for years.

The Beekman Tower (3 Mitchell Place, 49th Street and First Avenue, New ork, New York 10017; 355-7300). Friday rough Sunday: see the Shelburne Mur-y Hill, above, for rates and booking formation. Monday through Thursday: ngle, $105 to $115; double, $115 to $125; ne-bedroom suite (sleeps four), $125 to 155; two-bedroom suite (sleeps six), $200 $250. A.E., C.B., D.C., M.C., V.

CLEARLY, THE **Golden Tulip Barbizon,** the old Barbizon Hotel for Women, belongs in Dry Dock Country. The dusty-rose-and-cream cubi-les are perfect for those who plan to pend most of their time shopping, and ome prettily packaged in three (small) izes: petite (sleeps one), standard (a louble bed), and deluxe (two double ıeds). These modern, identically deco-ated rooms contain louvered doors and hutters, built-in desks, tables shaped ike the cable-equipped TV's, and wall rim that matches the patterned bed-spreads. The tiled baths, equally tidy, feature wall mirrors professionally lighted by eight bulbs each.

Continental breakfast and a welcome basket with wine will be included in the weekend tab until the new coffee shop, Café Barbizon, is completed in early fall. (It will look like a traditional French café, with a green marble railing and white marble tables and lots of brass-and-glass shelving.) Also scheduled to open in the fall: La Marée, a seafood restaurant whose rose-colored marble, sandstone, and honey-colored onyx will complement the décor of the lobby. The rates, which are low for this location, will climb once the establishment reaches the deluxe state envisioned by the new management team from KLM's hotel division.

The Golden Tulip Barbizon (140 East 63rd Street, New York, New York 10021; 838-5700). Fridays and Saturdays: petite, $50; standard or deluxe (single or double occupancy), $60. Sunday through Thursday: petite, $60; standard or deluxe (single occupancy), $85; standard or deluxe (double occupancy), $95. A.E., C.B., D.C., M.C., V.

A MIRRORED CEILING REFLECTS the chandelier-hung entrance to the **Windsor Harley,** an unassuming 300-room Helmsley property decorated in the chain's hallmark ladylike style. Regulars of the St. Moritz and Mid-

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dletowne Harley (described below) m recognize the flowered spreads and cu tains, the gold-traced bleached-wo tables and dressers, and the swirl ceramic lamps that furnish the king-si courtyard bedrooms or the double do ble bedrooms that overlook the stre The kitchenette-equipped suites (tl nicest are on the top few floors) mal economical and practical weekend lod ings (the Chinese bar and restaurant c the hotel's premises doesn't serve brea fast).

The Windsor Harley Hotel (100 We 58th Street, New York, New York 1001 265-2100). Fridays and Saturdays: sing or double, $69; one-bedroom suite (slee two; $89, sleeps four, $119); two-bedroo suite (sleeps four, $154; sleeps six, $184 Sunday through Thursday: single or do ble, $95 (through September 3; wint rates are higher); one-bedroom suite, $15 to $185; two-bedroom suite, $250 to $28 A.E., C.B., D.C., M.C., V.

ALL OF THE AGREEABLE AC commodations at the **Middletowne Harley,** four block from the United Nations boast spotless kitchen (equipped with utensils by the housekeeping department upon request) These canary-yellow-countered unit form cheerful entrances to each of the hotel's 198 rooms—and they're a nice convenience, since there's no on-premises restaurant.

Only the slightly sagging queen-size mattresses betray age in the rather formal bedrooms appointed with impressionistic prints, marble-topped French Provincial–style furniture, and splashy floral curtains and bedspreads. The baths, which are tricked out with a silvered sack of Harley toiletries, magnifying makeup mirrors, top-of-the-line basin and shower fixtures, and extra-large towels, bear witness to Leona Helmsley's well-advertised attention to detail.

The Middletowne Harley Hotel (148 East 48th Street, New York, New York 10017; 755-3000). Fridays and Saturdays: single or double, $69. Sunday through Thursday: single, $95 to $105; double, $105 to $115. A.E., C.B., D.C., M.C., V.

THE **Sheraton City Squire's** 710 rooms, most of them renovated, many becomingly done up in pink and navy, feature expansive views and use of the 50-foot indoor pool. Surrounded by plants and loungers, this singular amenity commends the ex-motel (parking now costs $13 a day) to families. It apparently also appeals to flight crews and leisure-suited holidaymakers, who, while waiting for rooms to be readied on the Saturday afternoon of my visit, mobbed the registration counter, the sidewalk-view café, and the

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The New York Metabolic Group offers the most sophisticated diagnostic methods, physician-supervised and interpreted. Rather than time-consuming scratch tests, we take a small blood sample, and utilizing the newest & most advanced testing methods available, diagnose the food allergy or sensitivity, and recommend proper treatment.

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SWANK: *On weekends, two can lodge for under $90 at the Drake Swissôtel, with its look of costly refinement, and at the Grand Hyatt, with its glittering mezzanine and compact, solidly constructed rooms.*

The Drake Swissôtel: *One of the well-kept rooms that's $150 for two weekend nights.*

City Squire's Croissanterie as well.

The Sheraton City Squire Hotel (790 Seventh Avenue, at 51st Street, New York, New York 10019; 581-3300). Friday through Sunday: single or double, $75 and $85. Monday through Thursday: single, $83 to $140; double, $93 to $160. A.E., C.B., D.C., M.C., V.

THE **Drake Swissôtel,** WHILE convenient to Fifth Avenue's Tiffany's, Bergdorf's, and Trump Tower, lodges shoppers even closer to the galaxy of recherché boutiques on Madison. Underscoring the Swiss connection, interior designer Adam Tihany has installed butterscotch marble, glossy alder, and a glass-paneled entrance to create a Euro-style lobby of costly refinement. Upstairs, there are yellow moiré hallways and well-kept rooms of varying sizes—decorated in Chippendale traditional or chrome-edged modern—inherited from Loews, the previous owner, in 1981. Television speakers and telephones in the bathrooms, as well as room service that is available around the clock, are a few of the abundant extras that attest to the hotel's deluxe intentions. When fall arrives, and a swank signature restaurant is completed, watch the prices soar. In the meantime, the Drake Swissôtel weekend delivers top value.

The Drake Swissôtel (440 Park Avenue, at 56th Street, New York, New York 10022; 421-0900). Fridays and Saturdays: single or double, $150 for two nights. Friday through Sunday: single or double, $85 for one night. Monday through Thursday: single, $130 to $175; double, $150 to $190. A.E., C.B., D.C., M.C., V.

The Shelburne Murray Hill: *Bedroom with kitchen, $53 on weekends.*

PROJECTING AN ENGLISH-COUNTRY atmosphere in tranquil Murray Hill, the 170-room **Sheraton-Russell** belies its chain affiliation. The book-filled registration area and the passage leading to the Russell's American restaurant are lined with oak; the elegantly pubby Judge's Chamber bar is paneled in cherry. Commendable copies of period furniture and relatively sumptuous fabrics (even an aged blue toile) lend substance to the relatively small quarters. And the cramped but well-lighted baths are outfitted with high-grade towels and giveaway shower caps, shampoo, and personal soaps. Extras include wine and cheese in the room, a free drink.

Sheraton-Russell Hotel (45 Park Avenue, at 37th Street, New York, New York 10016; 685-7676). Fridays and Saturdays: single or double, $85. Sunday through Thursday: single, $125 to $160; double, $145 to $180. A.E., C.B., D.C., M.C., V.

THE **Grand Hyatt's** DAZZLING chrome-bronze-and-Italian-marble mezzanine, with its glass-enclosed restaurant cantilevered over 42nd Street, hums with activity. Splashing fountains and piano music rippling among the palms and orchids reflect owner Donald Trump's sensibilities, while the 1,407 solidly constructed, compact rooms display Hyatt practicality. With sturdy oak pieces, cable-equipped TV's, and dark bedspreads, the square rooms are, like the baths and linens, a restful beige.

Three restaurants, including the studiously nouvelle Trumpets, cater to guests who, if one Friday was typical, can expect a long registration wait for their bargain weekend rates (which include free parking).

The Grand Hyatt New York (Park Avenue at Grand Central Terminal, New York, New York 10017; 883-1234). Friday through Sunday rates: single or double, $88. Monday through Thursday: single, $130 to $160; double, $150 to $180. A.E., C.B., D.C., M.C., V. ■

BEST BETS

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By Nancy McKeon and Corky Pollan

Tender Loving Wear

We know a boudoir was once the room where madam went to sulk. But no lady will pout if her boudoir is outfitted with delights from Nancy Marshall's new shop. Marshall has collected Victorian and Art Deco treasures for milady's dressing table and her desk: porcelain perfume trays, enameled rouge pots, powder jars, agate-handled makeup brushes, mother-of-pearl pens, porcelain blotters, silver letter openers. Prices range from $35 to $400. And for milady herself: antique jewelry and exquisite lingerie that only looks old.

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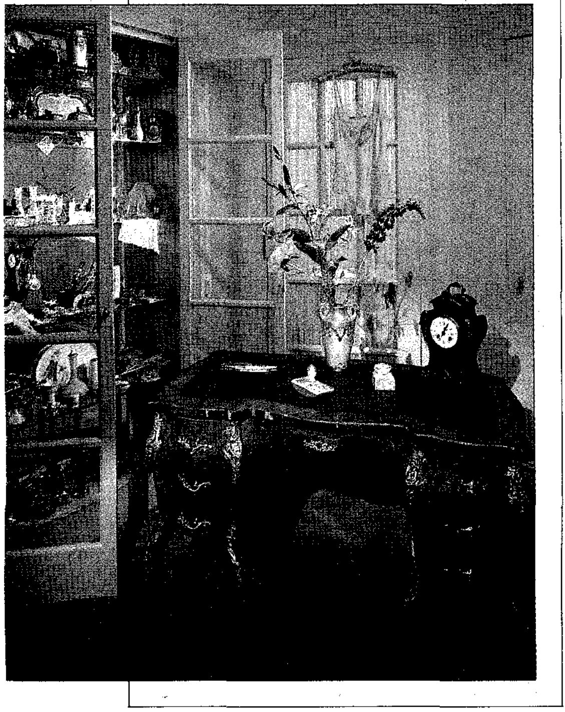
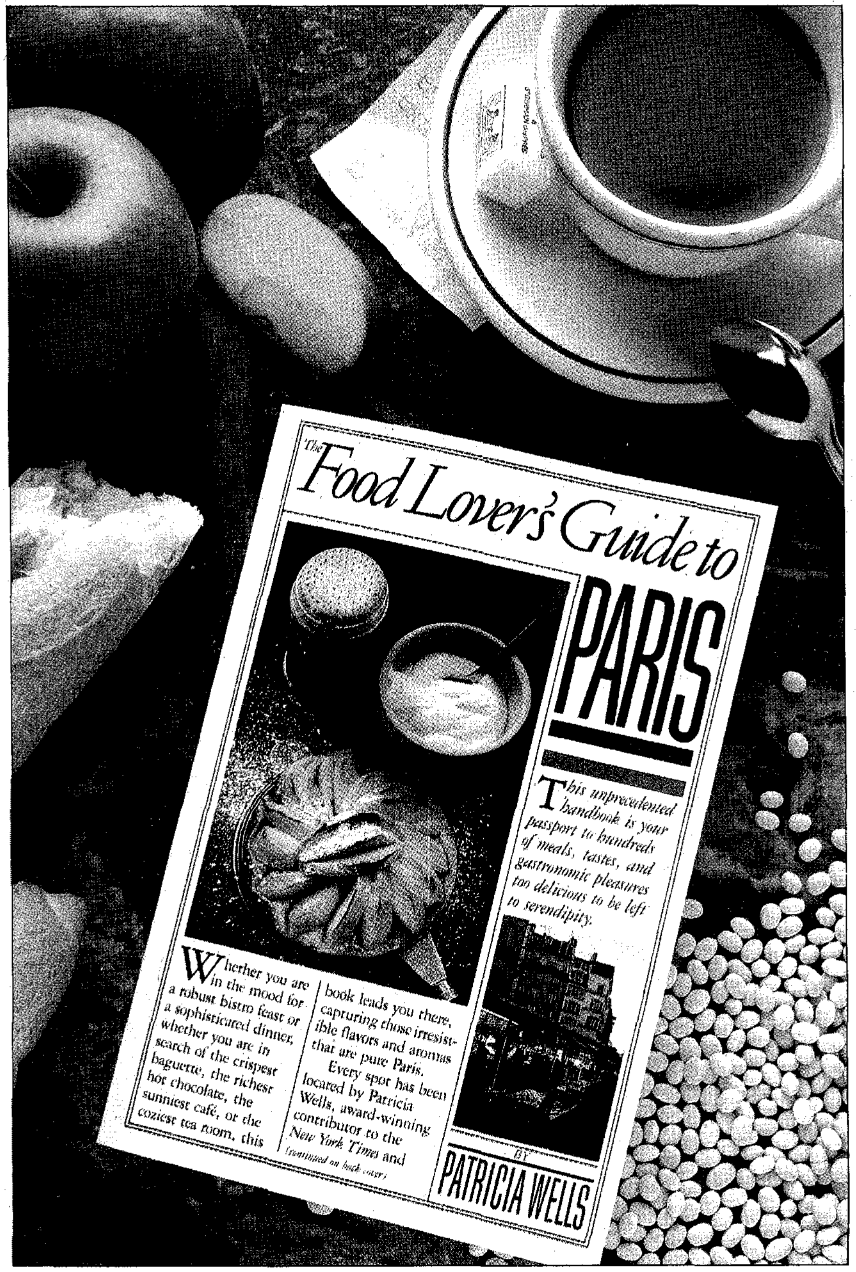


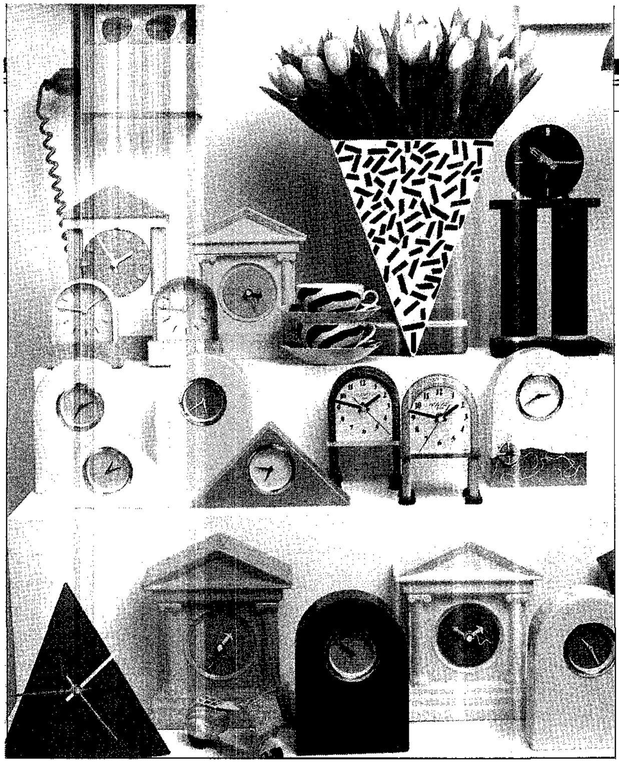

The Food Lover's Guide to
PARIS
This unprecedented handbook is your passport to hundreds of meals, tastes, and gastronomic pleasures too delicious to be left to serendipity.
Whether you are in the mood for a robust bistro feast or a sophisticated dinner, whether you are in search of the crispest baguette, the richest hot chocolate, the sunniest café, or the coziest tea room, this book leads you there, capturing those irresistible flavors and aromas that are pure Paris.
Every spot has been located by Patricia Wells, award-winning contributor to the New York Times and
(continued on back cover)
BY
PATRICIA WELLS

Recherche du Pain Perdu

To walk the streets of Paris—without deadline or curfew—stalking everything wonderful to eat. To get lost and rained on. To find the most romantic spot for breakfast and the trustiest cheesemonger. To quarrel with butchers and descend into the great baker's cellar as he pulls the day's bread from the oven. To be tempted and indulged by the city's most brilliant chefs. It's the dream of every one of us in love with food. And Patricia Wells has done it. In just a few words she captures an *ancien* bistro (the imperative of a Sunday lunch with the bourgeoisie) or the appeal of the bread museum (where else but in France?). She leads you to "an authentic workingman's hangout," tells you how to get the most out of a Moroccan feast (go with friends, so you can sample everything), celebrates the oyster, and eulogizes France's ill-fated gourmands, the gluttons famed because they died from excesses at the table. Wells spills the beans here with juicy asides, delicious footnotes, meaty glossaries, and recipes too: Michel Rostang's goat-cheese ravioli, Jamin's famed lamb cooked in a salt crust, and the classic marquise au chocolat of Grand Taillevent, her choice for the best restaurant in town. No serious hedonist should go to Paris without it, and reading it at home is a little closer to actually being there. **—Gael Greene**

THE FOOD LOVER'S GUIDE TO PARIS/Workman/$8.95

Photographs: top, S. Baker Vail; bottom, Peter Mauss/ESTO.



Kitsch and Caboodle

Hot House. When a store is on the cutting edge of kitsch, what else could it be called? Eamonn McMahon and Anthony Robinson have filled their bright new SoHo shop with the breeziest by-products of the Royal College of Art and the British design studios. What's hot? Fluorescence, for one thing (including one area rug that looks like the Eileen Gray classic on acid). And Memphis magic (especially in clocks, above). And, of course, being fundamentally British, ever-so-clever ceramic teapots.

HOT HOUSE/*345 West Broadway/966-7978*

Little Bitty Pretty Ones

Tin boxes mean English biscuits, hard candies, perhaps Swee-Touch-Nee tea. Certainly not clothing, and certainly not sweet little baby clothing. But Italians think differently and frequently tuck dainties in practical tins. Consider, for instance, these very old-fashioned, European-looking underthings for Baby. Made in Italy by Bee of softest Italian cotton, the undershirt (below right) is $15 with long sleeves or short. The one-piece chemise, which fits over a diaper and fastens at the waist, is $25. Both are for three-, six-, and twelve-month-olds.

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Dancing in the Park

If you've envied those heroines of forties films (lissome in their delicate chiffons) dancing under the stars, envy no more. At Tavern on the Green, you'll find a dance floor tucked away in a flower-filled garden, a dance band—the Garden Band, led by double bassist Tom Charlap—and, if you go on the right night, stars overhead. And here, over cocktails or dinner, you can indulge your terpsichorean fantasies. We can't promise you'll look like Hepburn, but then again, we can't guarantee your dancing partner will be Grant, either.

TAVERN ON THE GREEN
Central Park West at 67th Street/873-3200/Tuesday through Sunday 9 p.m. to 1 a.m./No cover, no minimum/Opens June 19

Photographs: top left, S. Karin Epstein/Camera 5; right, Corinne Colen; bottom, Joe McNally.

Art/Kay Larson

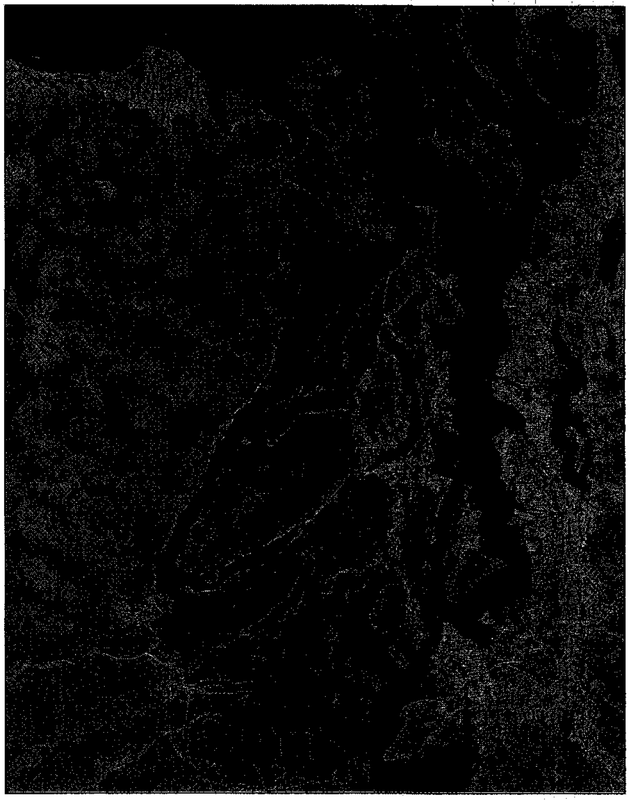
FRESH FACES FOR SUMMER

"...A hunt through three group shows turns up over a hundred restless newcomers with claims on the critic's attention..."

JUNE IS THE MONTH OF INVITATIONAL "new talent" shows—a time to gallop after the advancing coattails of the next generation. This year, the tradition seems to be breaking down, not because there is less talent, but because it has already been so hotly pursued during the season. The galleries may have slowed their pace, but in the meantime, the nonprofit exhibition spaces have set off their version of the Oklahoma land rush. At the moment, you can see—divided up among the New Museum of Contemporary Art, Artists Space, and the Alternative Museum—work by over a hundred restless newcomers (and a few 35-year-old gray eminences).

The sheer density of information is disorienting: too many new faces here, and most of them too fresh from the ghettos of academe. If you feel sometimes you've seen an idea before—maybe once or twice, maybe far too many times—you need only count the available ideas and divide them into the undergraduate population. But one ventures into this well-trampled landscape for the moments when counting doesn't matter and something fresh, or finely achieved, does emerge. How to find those moments? Perhaps the best way is simply to list them as they happen. I will also add the best gallery new-talent invitational (at Borgenicht) and the most interesting first-solo-in-New York (at Urdang) of those I ran across in my travels.

Borgenicht's is the ideal variant on the new-talent show. In a beautifully balanced act of connoisseurship, Curt Marcus has found seven artists—Rudie Berkhout, Sue Coe, Peter Drake, Barbara Kruger, John Monti, Scott Richter, and Michael Zwack—who here seem to possess so many affinities and contrarieties that it becomes almost an act of violence to separate them. Barbara Kruger, 39, is well known but undervalued, perhaps because of the corrosive propositions she makes about women and their lack of power. She fits well with Sue Coe, free-lance illustrator for the op-ed page of the New York *Times*, and a rising star. Coe's acrid Max Beckmann-like collages denounce apartheid, terrorism, nuclear Armageddon, chemical wastes, and the other fatal toxicities of modern culture, in a voice as clear as a policeman's whistle.



Controlled fantasy: Puget Sound, *by Gary Wright.*

Marcus can get us looking afresh at Michael Zwack's subtle drawings of palm-fringed tropical foliage, done by rubbing raw pigment into paper until the physical texture of pure earth becomes the visual texture of moisture-laden tropical light. Peter Drake, like Coe, a habitué of the Lower East Side galleries, has a promising way of drawing in ink and sanding back to white space; his rubbery black-and-white people exist in a series of abraded, no-exit, Sartrean tiled chambers. And the surreal road pictures of holographer-engineer Rudie Berkhout almost convince me that lasers and plastic can produce more than trickery. (724 Fifth Avenue, near 57th Street; through June 22.)

ONCE OUT OF BORGENICHT, THE LAND rush begins. At the **New Museum,** in SoHo, is "New Work," a portmanteau show produced by collapsing two of the museum's categories—new work from outside New York and new local work. (The frequency of the word "new" in the New Museum's parlance is dizzying.) The New Museum's shows are always wildly uneven, but "New Work" does contain two artists without visible flaws: Jan Staller, a master poet-technician in the lurid-landscape school of Ektacolor photography, and Michael Kessler, whose painted vortices of tangled animal and plant forms come in their own camouflage-painted frames. Laura Newman, though much in thrall to Philip Guston, is a promising painter of transparent landforms in ice-floe colors. But the work that gripped me the hardest was also the simplest: Julie Bozzi's tiny horizontal landscapes are perfectly exquisite recountings of banal horizon lines—the sea at Corpus Christi, a parking lot somewhere in Texas. They are as luminous as Renaissance miniatures, with a paint texture like melted Dairy Queen ice cream. (583 Broadway, near Prince Street; through July 15.)

Artists Space, NOW A DISTinguished decade old, has consistently managed to present "the new" without invoking the phraseology. This month, it has unbent somewhat to celebrate both its anniversary and its move to new quarters. "A Decade of New Art" is not so much a talent show as a reminder of the hundreds of artists who have already been introduced through its exhibitions. Guest curator Linda Cathcart, director of the Contemporary Arts Museum, in Houston, has chosen one work by each of 65 artists from the period of their first New York shows at Artists Space, and one recent work. It's useful to be reminded that such stars of the 1980s as Jonathan Borofsky, Eric Bogosian, Donald Sultan, and Cindy Sherman started out at a level of slightly

MARIANAS

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daft experiment: Like the other work here, their early art was stubbornly intellectual, frequently ephemeral, certainly witty, often boring.

Artists Space is a laboratory of ideas without price tags. Its place in the scheme of things is perhaps best symbolized by Michael Brewster, one of a generation of environmentally attuned California artists from the late sixties whose art is concocted chiefly out of light, space, and time. Brewster has mounted an unobtrusive black box on a back wall of Artists Space's old building, at 105 Hudson Street, and has given it a red button and a sign that wryly instructs you to PRESS HERE FOR SCULPTURE. (If you press, you get a throbbing hum that seems solid, as though the room were filling up with sand.) Nor has he changed much over the years. *A Clicker Drawing*, from 1977, opens the exhibition in the new building, at 223 West Broadway; it's like being in the midst of a horde of invisible crickets, each of which seems to sit on a particular coordinate in a cubic graph of space-time. (Through June 30.)

THE NEW WORK AT THE **Alternative Museum** comes from the West Coast (California, Oregon, and Washington). I would like to pick out striking talent, but I couldn't find any in a show that is so tautly chosen it seems homogeneous. This is the second in a three-part series of shows picked by curatorial consultants and several dozen guest curators, so perhaps it simply suffers from the committee mentality. The show's virtue is the glimpse it provides of an indigenous coastal surrealism. And by the time this column appears in print, the third section—of hand-manipulated photography—will be on the walls. (17 White Street; through July 7.)

BY THE END OF THIS ODYSSEY, DELUGED by the new, I was ready to head for the nearest cool, dark cave. But I was rejuvenated by a cheery discovery: no group show, just one small exhibition by an artist who has never been seen before, and who is indifferent to the weighty sense of historical conformism that burdens much of the work in the big shows. **Gary Wright** paints maps. He has been fascinated by them since childhood (his dealer says he memorized an entire encyclopediaful). His maps have slowly evolved toward tightly controlled fantasy: an imaginary ancient Peking with its streets delicately laid out like tiny blocks of Chinese calligraphy; the purple wilderness of Puget Sound edged by winding highways sparkling like Tiffany bracelets. As they grow more fantastic, these ink-and-watercolor drawings become traceries of the nerve pathways of civilization. (Urdang Gallery, 23 East 74th Street; through July 31.) ■

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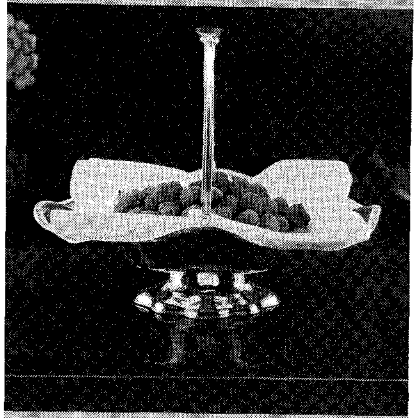

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OF, BY, AND FOR THE BIRDS

"*. . .The Nest of the Wood Grouse* is an amiably second-rate boulevard comedy, *Found a Peanut* pitiful and puny. . ."

DRIVING A WOMAN FRIEND AND ME home from the theater the other night, the cabdriver, who must have been a playwright in his spare time, rammed our taxi into the one in front of him. A most unpleasant experience, but at least it delivered a dramatic jolt of the sort none of the week's plays did. The most tolerable of these is a Russian work by the 70-year-old veteran Victor Rozov, **The Nest of the Wood Grouse,** which, a program note informs us, is currently packing them in at Moscow's Satire Theater. By Soviet standards, I guess, this may be a daring play, though as satire, it's about as sharp as a puppy's tooth; here, it comes across as amiably second-rate boulevard comedy with overtones of seriousness whose weight would not add a kopeck's worth of postage to this love letter to the bourgeois world.

This, I imagine, is what gets them in Moscow: that everyone in the play is about as *embourgeoisé* as they come on the unsunny side of the Iron Curtain. Stephan (funny transliterations: Victor, Stephan!) Alekseyevich Sudakov is a medium-level apparatchik at the Foreign Ministry and the wood grouse of the title. For, according to a further program note, "Because the male wood grouse experiences temporary deafness during its mating ritual, the name of the bird is also applied in Russia to a person who is hard of hearing." I believe that bit of *pseudodoxia epidemica* as much as I do others like it reported by Sir Thomas Browne, e.g., "that a man becomes hoarse or dumb if a wolf have the advantage first to eye him." Moreover, Sudakov—who lives in a six-room apartment with his wife, Natasha; their journalist daughter, Iskra; her husband, Yegor, ambitiously rising at the ministry; and Iskra's schoolboy brother, Prov—is well past the age of mating rituals. So what figurative deafness (and blindness) he evinces is confined to insensitivity toward his family and inconsistency about using his political pull, i.e., failure to do his best by either Socialist incorruptibility or Western corruption. In his eagerness, at the first sign of trouble and amid much (yes) grousing, to hide in the woodwork, Sudakov may actually be more of a wood louse.

There are others who live in or come to visit this nest no less eager to evade reality. Thus Iskra, who has just had her second abortion at Yegor's insistence and become permanently sterile, refuses to see that her husband is carrying on, more out of ambitiousness than out of lechery, with Ariadna, the spoiled, stupid, pretty daughter of Koromyslov, the number-two man at the ministry, and getting ready to fly the coop—or nest. And even Prov is a sort of grouse chick, interested only in necking with Zoya, the daughter of a fruit vendor, and so lends a deaf, or grouse's, ear to the calls for help of a classmate on the brink of suicide. Meanwhile, Sudakov brings foreign dignitaries to the house to show off his ostensibly happy family, forcing an interpreter to mistranslate out of embarrassment, and promises help to a woman from his hometown whose son is in trouble, but fails to deliver—wood grousiness triumphant.

L'chaim!: *Ricky Paull, Anne Jackson, Mary Beth Hurt, Dennis Boutsikaris, Eli Wallach.*

A few additional issues crop up, such as Iskra's vestigial Christianity arousing her father's atheistic ire, and Prov's rebelliousness leading to a Gidean *acte gratuit* and some surprising revelations about who has power with the police and who doesn't. But, for all that, this Soviet situation comedy is, predictably, not that different from its Western counterparts—except that Rozov is more willing to settle for bittersweet resolutions than Neil Simon would be, and Marina Tsvetaeva figures more prominently than Marianne Moore might in an American equivalent.

Susan Layton's translation tries too hard, yet erratically, to be colloquially American, so that these Russians of the early seventies sound at times too ostentatiously New Yorkish. All the more so when the actors cannot even pronounce one another's or their own names correctly. Eli Wallach may be the biggest sinner, turning Sudakov into an archetypal New York Jew to the point of speaking of an "oithquake," thus changing a living Moscow grouse into a dead Brooklyn duck. More or less the same can be said for several other cast members, but not for Mary Beth Hurt as Iskra, Anne Jackson as Natasha, and Jacqueline Bertrand as the interpreter, all of whom do much better, though not so well as Dennis Boutsikaris, a frighteningly authentic Yegor.

Some others are simply bad actors, notably Rosemary De Angelis, Christian Baskous, and, for all her good looks, Phoebe Cates, whose Ariadna is an embarrassment. There is, however, a lovely bit by Ernesto Gasco, who plays a visiting Italian, which, given his background, is easier to carry off. Joseph Papp has directed rather less schematically than is

Photograph by Christopher Little.

his wont, and the set, by Loren Sherman, a rapidly rising designer, is an unmitigated joy. Theoni V. Aldredge and Arden Fingerhut contribute their customary expertise to the costumes and lighting. I can guardedly recommend this *Nest* for its curiosity value, despite a number of cuckoo's eggs hatched in it.

BUT WHAT EARTHLY OR OITHLY EXCUSE is there for Papp's producing Donald Margulies's pitiful **Found a Peanut**? This 80-minute opus that seems to last hours concerns the sometimes innocent but mostly nasty games played by a bunch of five- to fourteen-year-olds. These children carry on most obviously and boringly throughout; the joke, if such there is, lies in their being enacted by young adults. And although Claudia Weill, the movie director, has done a good job of moving these "kids" around Thomas Lynch's simple but persuasive set (which does, however, raise problems of sight lines in the Anspacher Theater), I wonder why she bothered accepting such a trivial and trivializing job.

What passes for the plot centers on two discoveries made by Mike, eleven and fairly popular, and Jeffrey Smolowitz, eleven and a loser, in a patch of dirt that aspires to being a flower bed in back of their building in Brooklyn on "Sunday, the last day of summer, 1962." The first is a dead bird that, in the course of events (I am speaking loosely), gets buried in a cigar box; the second is a cache of 68 dollar bills in a plastic Carvel bag hidden there by the eccentric Mr. Schuster, a neighbor who has just died, which gets unearthed and fought over in due—or, rather, undue—time. And that is about it. Except, of course, that a five-year-old, Little Earl, is even sillier than the older kids; that two girls, Melody and Joanie (both eight), are a trifle different from the boys, although not different enough; and that those twelve or older act as either know-it-alls or bullies. So what else is new, as they used to say in Brooklyn on the last day of summer, 1962, and at various other times that don't sound quite so self-consciously autobiographical and poetic?

What kind of enlightenment is to be had here? "Does Mummy know you took our spoons?" Melody asks her brother, Mike, as the bird is being dug a grave. "Melody, do you want me to hurt you very badly?" inquires Mike in reply. "My reading level is higher than yours!" one of the kids throws at another. Giving the last of her Popsicle to a five-year-old, an eight-year-old girl condescends: "Take some, Little Earl, it's dripping anyway." A good enough reason for giving your ice cream to a tyke, but not necessarily good enough for inflicting your play on an audience.

It is extremely hard to judge performances in this context, but Evan Handler's Jeffrey seems to be unsubtle and repetitive even for these circumstances, and Nealla Spano is too pedestrian even for dull little Joanie. Peter MacNicol is quite wonderful as five-year-old Little Earl, but his is the easiest part, and he is, moreover, gifted with the face of an eternal adolescent. Robert Joy, Robin Bartlett, and Greg Germann do well enough by more difficult assignments, which seem to have involved steering a middle course between rambunctious infantilism and childish adulthood. Jane Greenwood's costumes and Beverly Emmons's lights are competent, but *Found a Peanut* should have been stuffed into that cigar box with the dead bird and deep-sixed—or, given the puniness of both, deep-threed.

EQUALLY MYSTERIOUS IS WHY ANOTHER piece of triviality and childishness, pretentious to boot, was produced by the usually much more judicious Playwrights Horizons. This is **Elm Circle**, by Mick Casale, whose chief claim to fame, as far as I can make out, is the authorship of "the internationally syndicated comic strip *Captain Easy*," concerning which I have yet to find someone, internationally or nationally, to provide me with the slightest bit of information. It is amazing how much you can tell about a play by the time-and-place indications in the program. Here we read, "*Time*: The summer of 1977. *Setting*: U.S.A." While it is a moot question which is more potently evocative, "The summer of 1977" or "Sunday, the last day of summer, 1962," there can be little doubt that a play whose dialogue promptly announces its locale as Troy—not Heinrich Schliemann's but (formerly) Arrow Shirts'—either does not need or isn't entitled to that billing, "*Setting*: U.S.A."

Things begin passably but unexcitingly with the fantasies of fifteen-year-old Janet-Ann, who imagines herself an Oscar-winning movie star as she extracts various gewgaws from her trunk and proceeds to bedizen herself with them, and as she gets into minor troubles with her parents or persuades her guitar-strumming brother to run off with her to New York City, there to strike it rich as songwriters. But once Janet-Ann is revealed not as a mere overwrought adolescent but as a raving psychopath, and when she hits the road toward a melodramatic and sensationalistic destiny, the play becomes both preposterous and stereotypical, which, I suppose, is an achievement of sorts. Pamela Berlin has directed unimaginatively in Bennet Avery's unsuggestive scenery; Kelly Wolf as Janet-Ann is merely good where only excellence might prove helpful. The others, each in several roles, are poor, and Ben Siegler gets more cloying every time I see him. ▬

Every body needs a Pretty Body.

Reprinted from review in New York Magazine. Issue Feb. 20, 1984
Rated ★★◆◆◆

Pretty Body (681 FIFTH AVENUE, near 53rd Street, 752-2106) is commendable, both in its program and its facilities.

The salon is sparkling-clean, carpeted, and has mirrors on the front and back walls, a setup useful for following class routines. The windows overlook St. Thomas Church and an office building across the street. I'd just as soon not have a middle-management audience observe my efforts, but perhaps you won't mind. There's a small dressing room with plenty of lockers, a large tiled shower area, and a sauna.

My class, led by Roberta Smith had eight participants. We spent about ten minutes doing standing calisthenics, waggling our arms and bending to touch our toes. Then we moved into aerobic dancing to popular music, beginning with some jogging and then doing simple dance steps; some of the routine had a hoedown quality, and it was all quite cheerful. The aerobic part went on for about twenty minutes, but there was no instruction on pulse taking.

At the end of the aerobic period we got into a vigorous series of exercises, mostly on the floor, aimed at stretching muscles and tightening and toning the ones that make your stomach and behind look good. The exercises drew a lot from yoga and ballet, and, because this was an advanced class, there were many repetitions of each. Some you may not be able to do at first, like the splits, which are done with legs spread out to either side and also with one leg in front and one in back. Persist slowly.

Because the class was small and Smith a helpful instructor, there was a lot of personal attention and correction.

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MOOD SWINGS

"\. . .Pina Bausch's uncompelling choreography is tedious angst. *Brahms/Handel,* by Tharp and Robbins, is full of energy. . ."

Another *Rite of Spring:* *Any power in Bausch's piece is in the score—and the dancers.*

ALL THE ADVANCE BROUHAHA TOLD US that Pina Bausch was doing something new and daring. So far I've seen only one program of her **Wuppertaler Tanztheater,** come to the Brooklyn Academy of Music from the German Ruhr district, via the Olympics arts festival. But so far I've seen only conventional neo-Expressionist theater and not a moment of compelling choreography.

In *Café Müller,* we're in a glaringly lit gray space punctuated with smeared glass doors and filled with black bistro furniture. We meet two spaced-out women in pale, shapeless nightdresses, who walk like the blind or somnambulists or incarcerated mental cases. There's a floozy tottering anxiously in pink high-heels, and three men in street clothes, whose moods range from anxious to frantic.

For the space of, say, half an hour they give us tableaux-in-motion, meant to reveal, I imagine, states of inner consciousness. As might be expected, there is a considerable amount of angst, of violence, of portentous disconnectedness, and of sheer tediousness—as the imagery, meant to be stirring, is driven home by repetition. The furniture gets knocked about, and so do the bodies. We despair over the state of humankind. We have been here before.

The Rite of Spring (to the Stravinsky score, blaring on tape) boasts a dirt floor whose material clings to the sweating, scantily clad bodies of a big ensemble as they mass and regroup, flail, writhe, and tremble. Bausch's history seems to emerge in this piece—in the searing pictures typical of Kurt Jooss, with whose company Bausch danced, in the gut-centered work that descends from the major moderns she encountered as a Juilliard student some twenty years back. In the end it doesn't amount to much. Her group designs are quite ordinary, her vocabulary limited and unoriginal. By the time the sacrificial virgin dances herself to death we have seen just about six basic movements. What power the piece has depends on the score and on the near-obsession of the dancers.

The dancers are dedicated all right, but I have never seen such an unappealing congregation. The women, especially, seem to hate their bodies, and to uglify them as much as possible—lots of raw flesh, flaunted in sullen or ungainly postures, gauche faces innocent of makeup, stringy hair caught with a rubber band. No doubt it is the company "look," but it is not one I'd pay money to see.

Brahms/Handel, JOINTLY CHOREOgraphed by Jerome Robbins and Twyla Tharp, is the **New York City Ballet's** first excursion with Tharp. Like her initial works for the Joffrey and American Ballet Theatre, it tells the story of a brilliant, pugnacious, wildly eclectic dance-maker meeting up with the staid elegance of the classical ballet. From start to finish, it upsets conventional ideas of hierarchy and decorum and replaces them with intricate new designs that, for all their oddity, share a formal base with traditional academic dancing.

A troupe of people clad (by Oscar de la Renta) in screaming turquoise open the ballet with formal, courtly gestures, but immediately dislocations creep into the solos of their leaders. The glorious allegro technician Merrill Ashley bends her supporting knee in a swiveling arabesque on pointe; Ib Andersen intersperses an anthology of soft, bouncy jumps with genial walking steps. Soon the space is invaded by rival troops in emerald, led by Bart Cook and Maria Calegari—and all hell breaks loose. Girls are presented feetfirst, flexed feet at that. They stride like giants, standing on the boys' shoulders, plunge terrifyingly forward only to be upended, limbs like a windmill's arms. Steps such as the commonplace entrechat or the spectacular "fish dive" familiar from the *Sleeping Beauty* pas de deux are seen as if through a kaleidoscope, the choreographers—with Tharp in the lead, no doubt—seeing how these staples can be viewed from different angles, attained from unconventional preparations.

All of this strange, rapid-fire anatomization may be more fun to think about afterward than it is to follow while it's happening. Indeed, one can barely follow it; the ballet seems to have ten steps where it needs—or one wants—just one, and a good number of them are merely rude and silly, like the efforts of children trying to shock the prevailing authorities. What is marvelous about the piece is its energy, and its understanding of energy. One feels that when the choreographers approached the Brahms Variations and Fugue on a Theme by Handel (heard here in its orchestrated version), they first asked themselves what kind of energy each section contained and then, miraculously, duplicated in motion the specific musical force. One of the most wonderful recur-

Photograph by Lois Greenfield.

ring effects is that of massed groups—working in little clusters, and often in opposition—building to a hectic climax with a soloist rushing into their midst, chasing them away and clearing the space, then producing the energy of a frenetic throng with one lone body. Despite the technical prowess it demands, the whole ballet has a young, easy air, and the dancers look thrilled to be doing it.

MUCH AS ONE WOULD LIKE TO LIKE IT more—its dancers are a forthright, lustily athletic lot—**ODC/San Francisco,** recently at the Joyce Theater, is just another mediocre visitor to the New York scene. Founded as a collective by Brenda Way at Oberlin more than a decade ago, it retains its communal and collegiate air, as does Pilobolus, spawned at Dartmouth in the same era. Its choreography, no longer arrived at by consensus, is still a compendium of the obvious, from Kimi Okada's *In One Ear*—a tap dance transferred to arms, hands, and tapless feet—to Katie Nelson's *No Secrets,* which seems to be a portrait of today's young singles, freely sensual and just as freely hostile. Only Way's *Second Wind,* to Ry Cooder's country-and-western music, shows any subtlety of movement. Its lazy, genial action, punctuated by shots of fierce speed, owes rather too much to Twyla Tharp, but at least it has some light and shade, and looks as if it were made by a grown-up.

The **Margaret Jenkins Dance Company,** which shares headquarters with ODC at home and shared the week at the Joyce, is another story. No one could say Jenkins's postmodern choreography lacks sophistication; it is evidently influenced by Merce Cunningham, a model that precludes naïveté. And it is not merely derivative, but the product of an individual temperament, one inclined to eeriness and alienation. The razed-city figures that populate *First Figure,* with their stiffened white hair and graveyard makeup, move to a babble of echo-chamber voices. In *Max's Dream,* an increasingly distraught personage from an Ernst nightmare collage wanders among the unseeing crowd.

Jenkins's movement is consistently clear and interesting: gestures snatched from pedestrian life and strung together fluidly to look like dancing; strenuous, often violent and often surprising partnering. But the choreography seems to be all raw material, oddly devoid of shaping devices. Onstage, the activity unrolls as if off an endless bolt of fabric. Any one segment of the dancing, you come to feel, could be cut out and patched in earlier or later in the progress of a piece, without its making a bit of difference to the overall effect of the work. This is not good news. ▬

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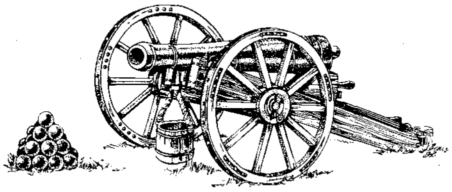

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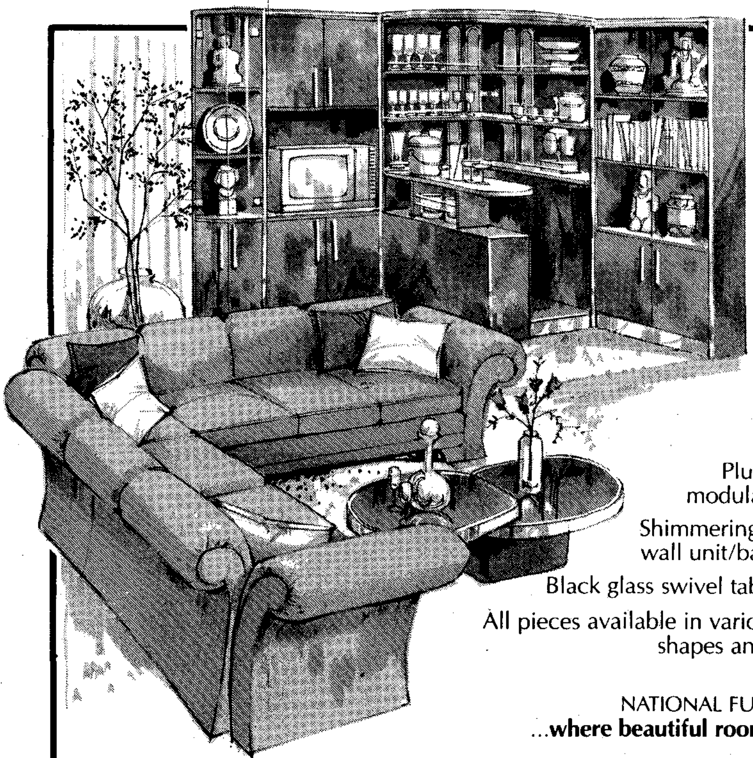

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HAZY HORIZONS

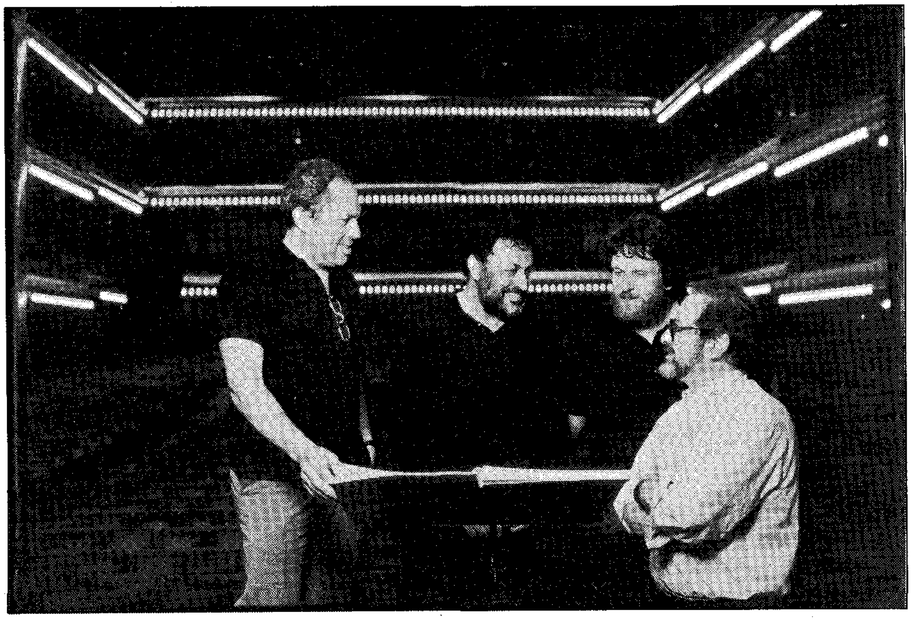
"...The Philharmonic festival offered some lovely music—and proved that as a hi-fi showroom, Fisher Hall is a triumph..."

Horizons '84, SUBTITLED "THE NEW ROmanticism—A Broader View," evolved on an even grander scale than last year's contemporary-music extravaganza, as the New York Philharmonic spared no energy or expense to prove its goodwill toward the composers of today. There were ten concerts in Avery Fisher Hall, 46 compositions, nine conductors, five assisting ensembles specializing in new music, over a dozen soloists, three symposia, opportunities to meet the composers before and after each event, and a souvenir book full of argumentative polemics. Considering the complex coordination problems, the unusual instrumental requirements, the elaborate electronic paraphernalia, and the amount of work to prepare each program, the festival was at the very least a courageous artistic gesture as well as a triumph of smooth logistics.

What "Horizons '84" failed to do was to generate much passion about its subject. For the most part, small audiences politely applauded everything, without showing either overwhelming enthusiasm or violent rage over what they heard. The rallying cry—loudly voiced by Jacob Druckman, the Philharmonic's composer in residence and artistic director of the festival—once again proclaimed that a new romanticism is afoot in contemporary composition, and last year a surprisingly large number of people seemed willing to test that theory. Judging from the sparse attendance at "Horizons '84," the 1983 festival must have left doubters unconvinced that composers have indeed changed their tunes, and few were willing to return for a second dose. From where I sat, the overall manner and substance of the scores, for all their stylistic diversity, struck me as neither more nor less "romantic" than the new music I have been listening to all my adult life—some of it merely sounded good, some bad, most indifferent (that much has not changed since Beethoven's day).

So what was wrong? Partly, I think, the general ambience. Fisher Hall, like every auditorium designed for the performance of mainstream repertory from the last century, proved to be a cold, inhospitable environment for at least half of the pieces chosen by Druckman and his colleagues. The two programs illustrating "The New Virtuosity" fell especially flat in this vast barn.

Diamánda Galás, wailing, shrieking, and moaning into an amplification system that transformed her vocal pyrotechnics into an electronic melodrama that Puccini might have appreciated, reportedly makes strong men weep in more informal surroundings. Lost on the huge stage of Fisher Hall and dressed in her Grand Guignol Vampirella costume, Galás merely looked silly and sounded pretentiously self-indulgent. Stuart Dempster's experiments with overtones from his solo trombone might very well create a sonic epiphany at the bottom of the Grand Canyon, where the sound could reverberate in a mighty, natural setting. In Fisher Hall, the results seemed simpleminded, antiseptic, and meaningless. Even Pierre Boulez's 1968 *Domaines* lost all its point heard from a proscenium stage. Ideally, in a performance of this musical mobile, the audience should be surrounded by the various instrumental groups as the solo clarinetist peregrinates from one ensemble to the other; all the spatial properties of the piece (not one of Boulez's stronger scores, in any case) are imperceptible when the audience must experience it from a distance of twenty feet or more.



Hit men: *Druckman and Mehta, with composer Knussen and author Sendak.*

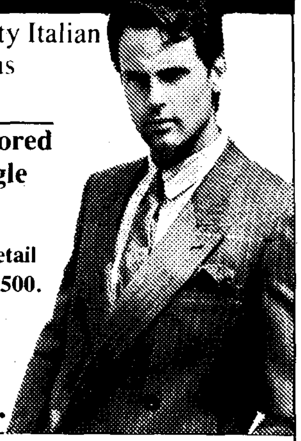
Photograph by Jon Love.

Surprisingly successful, at least as a purely acoustical phenomenon, were the three concerts devoted to music generated partially or entirely from computers. The sheer visceral impact of these sonic collages on anyone seated in the center of the auditorium must have been considerable, especially in "traveling" pieces, where the sound leapt playfully around gigantic speakers placed in the four corners of the building. Fisher Hall may continue to present acoustical problems for live musicians, but as a hi-fi showroom it is a triumph. Beyond that, I was particularly impressed by Charles Wuorinen's brilliantly conceived and craftily realized *Bamboula Squared,* an exhilarating needle shower of plucked electronic effects scintillatingly counterpointed against the American Composers Orchestra's onstage virtuosity. Also worthy of note was Charles Dodge's *The Waves,* which uses the opening paragraph of Virginia Woolf's novel to suggest the movement of the sea through subtle transformations of Joan La Barbara's live and taped rendition of the text—a piece of hypnotic beauty.

Oliver Knussen's fantasy opera, *Where the Wild Things Are,* lured the largest crowd and turned out to be the hit of the festival. For some odd reason, stage works for or about children touch a responsive chord in British composers such as Britten, Maxwell Davies, and Williamson. Knussen ably carries on the radition in this amusing if somewhat overwritten musical adaptation of Maurice Sendak's tale about naughty little Max, his long-suffering mother, and his encounters with five "wild things," charming monsters based on Sendak's childhood memories of "predatory" relations. The score pays audible tribute to three other composers who wrote incomparably about children—Debussy, Ravel, and Mussorgsky—a questionable stroke, since the quotes only indicate that Knussen lacks his predecessors' disarming lyrical gift and heartwarming naïveté. Still, *Where the Wild Things Are* provided 40 minutes of effervescent fun, delightfully performed by the Philharmonic under Zubin Mehta, with Karen Beardsley a mischievous and vocally radiant Max.

The opening-night concert brought a touch of international glamour, as Hans Werner Henze conducted his *Tristan* (Preludes for Piano, Tape, and Orchestra, with Emanuel Ax as soloist) and Krzysztof Penderecki led his Symphony No. 1. A fashionable audience of tastemakers assembled for this gala occasion, and those who did not doze through it or walk out in the middle were sharply divided about the merits of two very different major efforts by a pair of celebrated Europeans. My attention was held by Henze's nocturnal memories of Brahms and Wagner as filtered through the composer's own highly charged, erotic sensibility—a contemporary romance if there ever was one, but hardly a departure for Henze, who has been writing luscious avant-garde music for over 35 years. Penderecki's scrappy, musically impoverished collection of athematic sound effects resembles a pesky 30-minute plague of locusts—no doubt very chic when it was new, back in 1973, but unrepresentative of this opportunistic composer's present, and equally barren, post-Mahlerian idiom.

The prospects of a "Horizons '85" seem dim as that red herring, the "new romanticism," gradually turns scarlet. At least the Philharmonic tried to stir up a bit of excitement and attract Lincoln Center patrons to contemporary music, probably a hopeless task despite the vigorous flag-waving. Even the promised ideological fistfight at the opening symposium between Gregory Sandow, spokesman for "countercultural classical music," and Milton Babbitt, mandarin of uptown academicism, failed to materialize, as disappointed onlookers watched these gentlemanly adversaries all but fall into each other's arms. A more serious chasm still exists between composers and general audiences, and it will not be closed quite so easily. If nothing else, the Philharmonic has gallantly made two noble efforts to bridge the gap. ■



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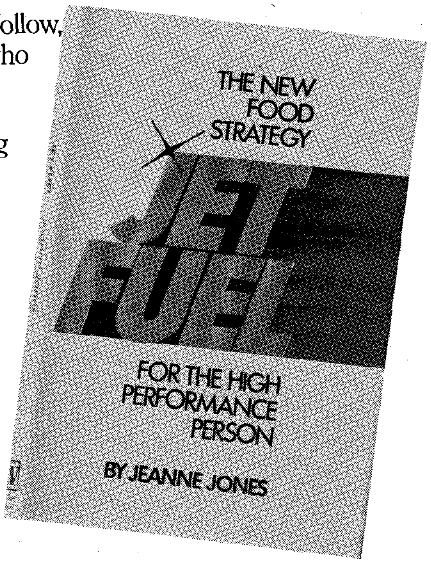

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TINY ITALY

"*. . .The Pope of Greenwich Village* is a *Mean Streets* without the sensuality and violence, the satisfyingly lurid glow. . ."

MY FIRST RESPONSE TO **The Pope of Greenwich Village** was amazement: Can they get away with it? The movie is about a Carmine Street punk, Charlie (Mickey Rourke), who works as the manager of a restaurant and wants a place of his own. Charlie, who has a closetful of sharkskin suits and beautiful shoes, but hardly a dime in his pocket, has grown up around Mafia types without ever becoming a criminal himself. A hustler and a petty swindler, he has no heart for crime, but he keeps getting pulled into trouble by his weak-brained third cousin, Paulie (Eric Roberts), a reckless loser whom he loves and protects. Paulie, a waiter who gets fired for "duping" the checks (making out a substitute check and pocketing the difference), may be stupid, but he shrewdly exploits Charlie; he knows he can get away with murder, because in his very helplessness he appeals to Charlie's sense of honor.

Does any of this sound familiar? It should: It's close, very close, to the characters and central plot mechanisms of Martin Scorsese's 1973 low-budget triumph, *Mean Streets*. That movie, also set in Little Italy, was about a Mafia hanger-on called . . . Charlie (Harvey Keitel) who wanted to . . . open a restaurant and who was . . . pulled into trouble by another neighborhood *mammalucco*, a boyhood friend, the reckless, tragically stupid and crazy Johnny Boy (Robert De Niro). In *Mean Streets*, Charlie was not dutiful; he was held to Johnny Boy by his sense of sin—guilt-ridden, he made Johnny Boy his burden, his cross, and Johnny Boy knew it and exploited it. Close enough? *Pope* is based on a novel by Vincent Patrick, who also wrote the screenplay. The novel was published in 1979. Is it an *hommage* to Scorsese or a ripoff? Well, it doesn't really matter. *Pope* is a *Mean Streets* without the sensuality and violence, without the amazingly fluid camera style, the satisfyingly lurid, mouth-of-hell glow, the operatic use of profanity. It's a TV-movie version of the material.

That, as I say, was my first response. My second was that *Pope*, derivative and watered-down as it is, still isn't bad. The director, Stuart Rosenberg (*Cool Hand Luke, Brubaker*), isn't very good at action; nor is he a man with a vision or a distinctive style. But Rosenberg is generous: He offers the pleasures of New York atmosphere, New York talk, New York actors. He and Patrick capture the habits and reflexes of boys who don't grow up as criminals but still *think* like criminals. These dudes play stickball in their fancy clothes, and they are one step away from palookaville—they spend money ostentatiously without having any real idea how to make it. While Charlie and the hapless Paulie pace the streets looking for an angle, the actual mafiosi, led by the frightening neighborhood boss, Bedbug Eddie (Burt Young), sip espresso behind the dark windows of a Mulberry Street club. In part, the movie is about how the two screwups, amateurs in crime, get the better of the hard guys.

Honor among thieves: *Eric Roberts and Mickey Rourke.*

As in a superior episode of *Kojak* there are powerful vignettes and strong colorful performances—but by better actors than you see on TV. The great actor Kenneth McMillan plays a small-time Irish safecracker—a frightened limited man—with a touch of avidity in his eyes that suggests the habits of larceny buried under years of respectability and fear. When McMillan's safecracker, who has got in over his head, said farewell to his wife—on the el, outside the front car—I had my first healthy movie cry in quite a while. In the role of an alcoholic mother of a corrupt cop, Geraldine Page overdoes it, working her mouth into a tormented snarl, but I was moved by her too—by her mastery of craft, her determination to make the audience feel something without compromising on the bitterness of the characterization.

With a better script and a better actor to play against, Mickey Rourke might have had a triumph as Charlie. Rourke has an ambiguous face—imposing forehead, soft nose, Cupid's-bow lips. The split between toughness and sweetness is right there in his face. Like the young Brando, who was also sweet and insinuating in punk roles, Rourke has the soft-voiced deliberateness and the phenomenal concentration that create pockets of tension in the most ordinary scenes. Rourke is often good with Daryl Hannah, who turns in a workmanlike performance in a bum role—an upper-middle-class Wasp who tries to change Charlie into a regular guy and then betrays him when he refuses. Rourke looks at her with love and also with despair and loathing—she's the classiest girl Charlie will ever get, and yet he can't, and won't, live up to her.

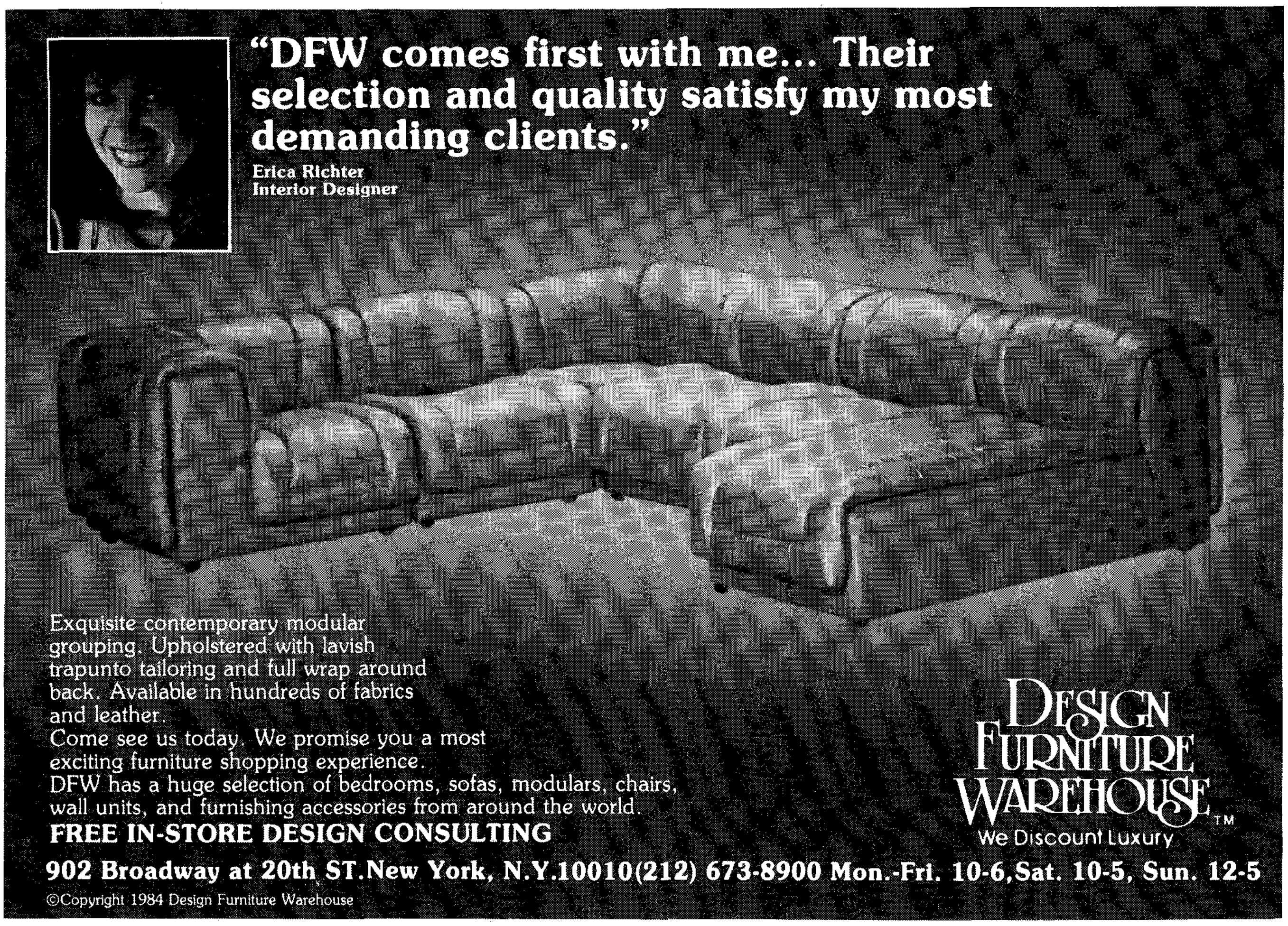
But Rourke can't get a decent rhythm going with Eric Roberts, who bounces up and down, flips his hands like a blackjack dealer, and opens his mouth wider than Martha Raye eating a Jeep. Roberts was all muscled up for *Star 80*, but he's skinny this time, with his abundant hair permed, and he's so jumpy he seems like one of those fey, overwrought junkies who hustle you in Washington Square Park. Roberts forces his voice to the point of unintelligibility: I couldn't understand about a third of his lines. Indeed, he's so hard to take that his scenes with Rourke almost sink the movie. Why would Charlie waste his time with this erk? Paulie is not lovable, like De Niro's crazed punk; he's just a fool. I sometimes had the feeling that Rourke was trying to stare Roberts down, make him cool off a bit, but Roberts just plows through every scene.

Stuart Rosenberg's generosity to actors has the unfortunate effect of exposing Roberts's ineptitude. That's the trouble with a director who has no style: He can't transcend the weakness of his collaborators. *The Pope of Greenwich Village* isn't bad, but if you want to see the world of Little Italy punks raised to the level of *verismo* opera, wait for the revival of *Mean Streets.*

WITH GREAT REGRET I MUST REPORT that John Huston's long-awaited version of Malcolm Lowry's novel, **Under the Volcano,** is a failure. Huston and his collaborator, screenwriter Guy Gallo, have made many of the right decisions; the movie is far from a travesty. But the whole project of adapting this particular book is a folly. The subject of *Under the Volcano,* which Lowry worked on for years and finally published in 1947, could be described as alcoholic consciousness—the amazing connections and associations, the blinding terrors and wild exhilarations that engulf a man of intellect and spirit who is far, far gone in drink. Set in "Quauhnahuac" (i.e., Cuernavaca) on a single day in 1938, the novel is suffused with the spirit of Mexico—the sinister landscape, the tawdry-beautiful towns, the passive misery of a culture in which death comes quickly and anonymously. But the book is essentially the mind of its hero, Geoffrey Firmin—the Consul—a retired British diplomat and failed scholar. Myth, politics, literature, film—everything that Lowry knew and cared about passes through that tormented yet brilliant instrument, the Consul's mind.

Consciousness is the province of fiction. But in the movies one is always *outside,* and the workings of anyone's mind come through only in fragments—in speech and silence, and sometimes in action. In Huston's movie, we spend most of our time watching an imposing wreck of a man getting drunk, then drunker, then so drunk that he achieves a kind of lucidity. Albert Finney goes all the way with the Consul's disintegrating grandeur. He makes this man courtly and generous, ruthlessly honest, physically courageous. Technically, the performance is a marvel: I was fascinated, for instance, by the way Finney finds the sound of his own voice eerie at the earlier stages of inebriation, arriving at a comfortable roar only when soused. He puts on a great show, but we're getting only the tip of the iceberg. Finney cannot take us inside Geoffrey Firmin. No actor could. And Huston, surrounding him with the sinister atmosphere and cluttered symbols of the book—boxing posters, a theater playing *The Hands of Orlac,* skulls and other death motifs—cannot illuminate the Consul past a certain point. I felt particularly shut out at the climactic moment: Yvonne (Jacqueline Bisset), the Consul's ex-wife, has returned to him; despite everything, she loves him and wants to stay with him, but he insults her and runs away, choosing isolation. And the reason he does this—beyond the conventional explanation that he simply prefers the booze—remains a mystery.

In 1976, Donald Brittain, of the National Film Board of Canada, made a documentary about Lowry's life, *Volcano,* which included long, long passages of the novel read magnificently by Richard Burton and illustrated by scenes of Cuernavaca's streets, bars, and graveyards. I recommend *Volcano* as the closest cinematic approach to Lowry's turbulent book. ■



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WHEN SKYSCRAPERS WERE SHORT

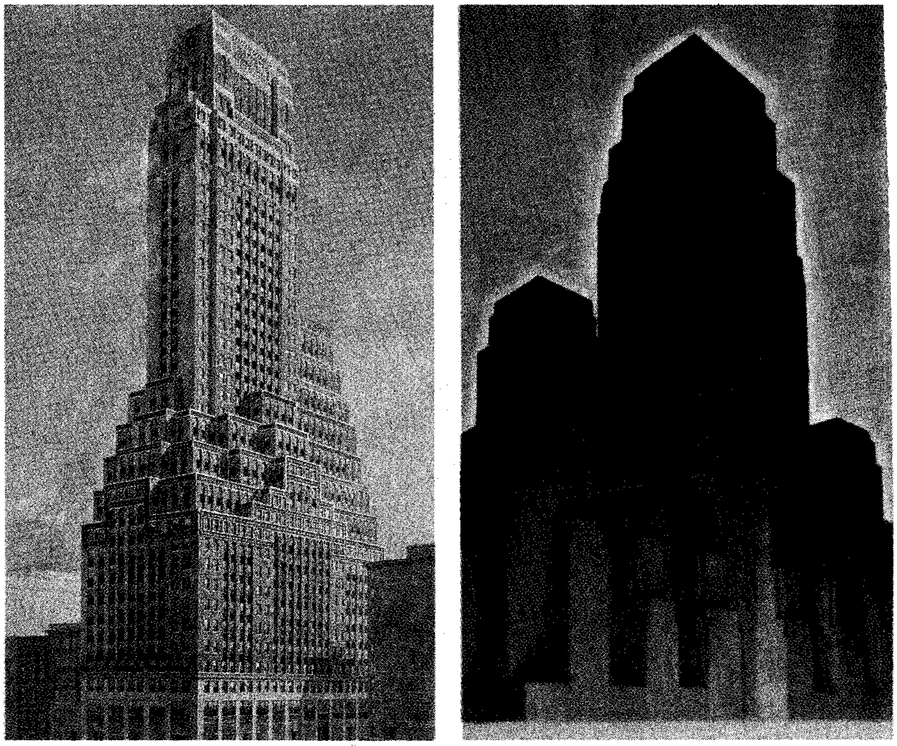
> "...Still thrilled by technology and in love with style, designer between the wars produced an architecture with heart..."

IN A DAY WHEN OFFICE BUILDINGS ROUTINELY soar to 70 or 80 stories, it is almost shocking to be reminded that many of the "skyscrapers" that gave the genre its name averaged half that size. The old New York Telephone Company headquarters, on West Street, was thought enormous at 32 stories. The Sherry-Netherland, on Fifth Avenue at 59th Street, was a neck snapper at 40 stories, and the Woolworth Building reigned for sixteen years as the world's tallest structure at 58. Stubby as they may be by today's standards, they created the image of New York as the definitive vertical city. And even though they have been dwarfed in fact by their offspring, many remain undiminished in stature.

The proof of their enduring power is on display in **"Manhattan Skyline: New York Skyscrapers Between the Wars,"** a show of 150 architectural drawings, models, photographs, and decorative objects now at the Cooper-Hewitt Museum. The time frame of the show is, according to its organizer, Timothy Rub, "rather fast and loose." But the exhibition encompasses the most exuberant examples, marking a time when skyscraper technology was still new enough to be thrilling and the love of stylistic brio was as yet unrestrained by the moralizing of modernism. From the Art Deco encrustations of the Central Park West apartment towers to the metal wings of the Empire State Building's spire, this was an architecture with heart.

Much of the great sculptural richness of these buildings was due to the first of a series of laws that we now take for granted. In 1915, the Equitable Building, on Broadway between Pine and Cedar Streets, was finished. Designed by Ernest Graham, the building, with its massive twin slabs, loomed above lower Manhattan, blocking out so much of the sky that the following year the outraged city passed its first zoning ordinance, requiring that future buildings step back as they rose, to lessen the impact on the street. The result was a generation of pyramid-shaped towers that quickly became New York's signature skyline. Architects labored mightily to accommodate the "envelope" mandated by the new law. In the process, buildings sprouted hips and shoulders and assorted extrusions of dazzling variety. Long-accustomed to designing a single façade for basically boxlike towers meant to stand flush against each other, architects suddenly had to deal with shapes that would be seen in the round.

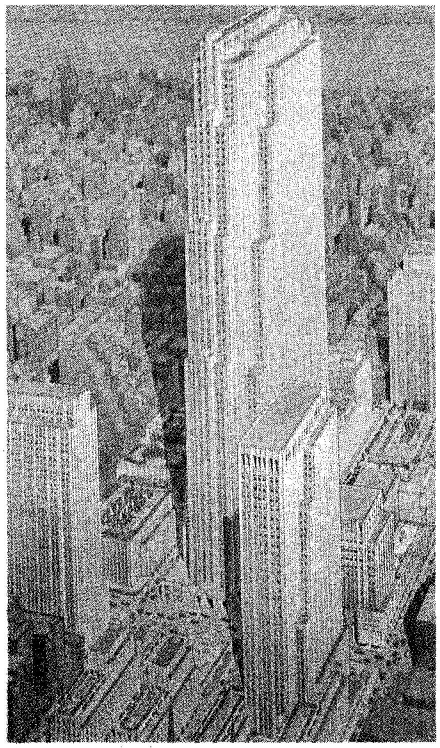
Apart from the surprising shapes these buildings took, their most alluring quality to a 1984 eye is their ornament. It was not yet shameful to decorate architecture, and the scale of the new buildings encouraged an appropriately grand indulgence. The shaft of the Sherry-Netherland Hotel culminates in a fanciful top of spiky finials that continue to mock the most determined of postmodernists. To accentuate the upward thrust of the Master Apartments, at Riverside Drive and 103rd Street, the architects chose a palette of brazenly colored brick that ranged from purple at the street level to a pale yellow at the setback summit. William Van Alen, the architect of the Chrysler Building, produced the wildest fantasy of the day, trimming his masterwork with oversize automobile-hood ornaments.



Exuberant: *The Fred F. French Building; a Hugh Ferriss rendering.*

The interiors are even more lavish, and Chrysler, again, remains the most striking example, the inlaid wood panel of its elevator cabs and patterned ston of its lobby creating a visual feast for it occupants. In the Chanin Building, b the firm of Sloan and Robertson, meta reliefs portray a future of technologica triumph; at Rockefeller Center $150,000—an enormous sum for th time—was spent on sculpture anc murals (including one by Diego Rivera of Lenin, which was promptly removed) Much of the art is of the muscle-flexing heroic mode, but there is humor as well: Following in the medieval stonecutting tradition, Cass Gilbert, the designer of the Woolworth Building, included a sculptural self-portrait on an upper floor.

Looking back on these apparently extravagant embellishments, we see the themes assume far less importance than they did at the time. What makes them particularly precious in retrospect is the means they give us to grasp the scale of the buildings they adorn. Shut out by today's blank façades of reflective glass and mute expanses of identical office floors, we have no way to measure most of our own big buildings. The friezes, gargoyles, and assorted other decorative devices left over from an earlier, even shorter architecture allowed the beholder of the 1920s and '30s to gauge the tallest towers of the day against familiar forms. A simple comparison brings the effect home. Viewed from a distance and stripped in the mind's eye of the buildings that surround it, Minoru Yamasaki's 110-story World Trade Center can look remarkably small. Yet the Fred F. French Building (1927), or the New York Central (now Helmsley) Building (1929), by giving us so much more detail to explore, leaves us in no doubt of its size, yet creates a convincingly "big" effect.


Vision: *Wenrich's Rockefeller Center.*

One gets a wonderful sense of what the architects of these buildings were up to in their manipulation of scale from the drawings they made to push their products. Many of the drawings in the show are works of art in themselves, showing colorful towers bathed in a golden afternoon sun or lighted at night by the beams of searchlights. The renderings by John Wenrich for Rockefeller Center embody a warmly idealistic vision of the urban future—a city of towers topped by gardens and pools and connected by bridges. Unfortunately, most of the gardens vanished in the final scheme, but the humane variations of the vast forms made it worthy of Wenrich's hopes. For pure graphic power in the art of architectural rendering, there is nothing these days to match the imagery of Hugh Ferriss, several of whose works are included in the show. An artist who became more famous than many of the architects he worked for, Ferriss made his greatest impact with brooding abstractions of the forms that would best fill out the bulk permitted by the 1916 zoning.

By the early 1930s, the beginnings of what was to become known as the International Style were creeping into American design, and the personal touch suffered accordingly. A major example was Raymond Hood, whose career began with a Gothic tower for the Chicago Tribune Company, but who moved steadily away from ornamentation with his work on the Daily News Building, the old McGraw-Hill Building, and Rockefeller Center.

The change was accelerated by the deepening effects of the Depression, which brought most major building to a halt and wiped out many of the masons, stonecutters, and other craftsmen who had done so much to give the towers of the years between the wars their character. When construction resumed after World War II, the austere aesthetic of modernism had assumed quasi-religious status. Only within the last decade have architects been willing to question that creed, and the paucity of answers is evident all around us, most notably in the artless historicizing of John Burgee and Philip Johnson in their recent proposal for Times Square (*New York,* April 2, 1984).

How helpful, then, that the Cooper-Hewitt has reopened the books on a period long pooh-poohed by the makers of architectural taste. As skyscrapers in New York and elsewhere get bigger and blanker, it is worth reflecting on a remark made by Hood, the best of the many fine talents represented in this show. In a conversation with a friend on how Hood approached architecture in this city, he said, "It may be my building, but it's their skyline." (2 East 91st Street; through September 23.)

BY A HAPPY COINCIDENCE, THE NATIONal Academy of Design is now having a show that nicely complements the Cooper-Hewitt's: **"William Lescaze—The Rise of Modern Design in America."** Lescaze was born in Switzerland in 1896 and came to the United States in 1920. He was an eager proponent of the modernist doctrine and made a name for himself doing private houses, schools, and assorted other small-scale buildings. But his greatest achievement was the design, in collaboration with George Howe, of a high rise for the Philadelphia Saving Fund Society, completed in 1932. An entire room of this show is devoted to the building, which was the first truly International Style skyscraper in this country, yet was so accessible a classic in its form as to be a welcome addition even today. (1083 Fifth Avenue, at 89th Street; through September 2.) ■

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Books / Andrew Holleran

NEGATIVE CAPABILITY

"...Some will see Diane Arbus as simply a neurotic. But on some serious level she was an American who said no..."

Diane Arbus, *by Patricia Bosworth. Alfred A. Knopf; 366 pages; $17.95.*

"PHOTOGRAPHER OF FREAKS" WAS JUST how Diane Arbus didn't want to be remembered, but try as she did to use conventional subjects, in 1971, the year she died, she was photographing Wall Street bankers being abused in a bondage house. "I think I have a slight corner on something about the quality of things," she once said. It was quite a corner. During her first show, a museum employee had to go in early each day to wipe saliva off photographs the public had spit on.

Now they will consume a biography that—besides the suspense inherent in any life that ends in suicide—seems to have, as Patricia Bosworth tells it, more than enough material for several art legends as well as the M-G-M film it is going to be (pray the screenwriter doesn't make her an art-world Frances Farmer). Arbus's ex-husband and daughters refused to talk. One of the mentors who did said, "Oh—what she told me! Things I will never repeat!" Few were so tongue-tied. *Diane Arbus* has at least six plots and so much information—from the news that Arbus disliked deodorant and enjoyed her menstrual flow to her remark that she considered freaks aristocrats—that we see its subject in every conceivable light. Bosworth spoke to family and friends, art directors and one-night stands, and assembled their vignettes into a narrative that reads like a novel. Everyone is quotable, especially Arbus, whose remarks (whose life) seem to be vivid captions for whole milieus, eras, situations. Of her own story, she said, "I was born way up the ladder of middle-class respectability, and I've been clambering down ever since." The simplest précis of this life is to say it opens in the San Remo and closes in a bathtub in Westbeth, with the other artists squabbling over who will get her apartment. It is not a nice tale, although, as one assistant said of Diane Arbus and her husband, "they were extremely kind, cultivated people."

Arbus was also called hostile and manipulative; Norman Mailer compared her and her camera to a baby with a hand grenade. It was no accident that the photographer who began her career shooting "The New Sweater Is a Long Story" earned a place in history with a portrait of the Human Pincushion. Diane Arbus despised *le beau monde*. A department-store princess raised on Park Avenue in a home partly reminiscent of the Glass family, and partly of Thomas Mann's "The Blood of the Walsungs," neither she nor her brother (the poet Howard Nemerov, whose demi-biography this amounts to, the two were so close) cared for their posh bourgeois world. Both were gifted, bright, and uninterested, to put it mildly, in carrying on the family business. The "rich, Jewish, protected" woman who fled the business she succeeded in ("The fashion/ad crowd was the meanest, smuggest, drunkest bunch of people you ever saw," the designer Charles James said) found her heroes at Coney Island, nudist camps, and freak shows off Times Square. The other Nemerovs left Manhattan for Palm Beach condos, Midwest marriages, but Diane stayed. One of the things that make this biography so absorbing is that, in retrospect, her identification with New York seems not only personal but historical; as the city unraveled so did she. One day an art director met her in Central Park, laden with cameras, and said, "What are you doing on such a gorgeous day?" and she replied, "Trying to find some unhappy people." Some will see her as an artist who extended the borders of photography, others as a kvetch whose rebellion against fashion was as affected as fashion itself, or simply a neurotic who took photos the way children pick at scabs. But on some serious level, I think, she was an American who said no.

Arbus: *The sad story of a truth teller.*

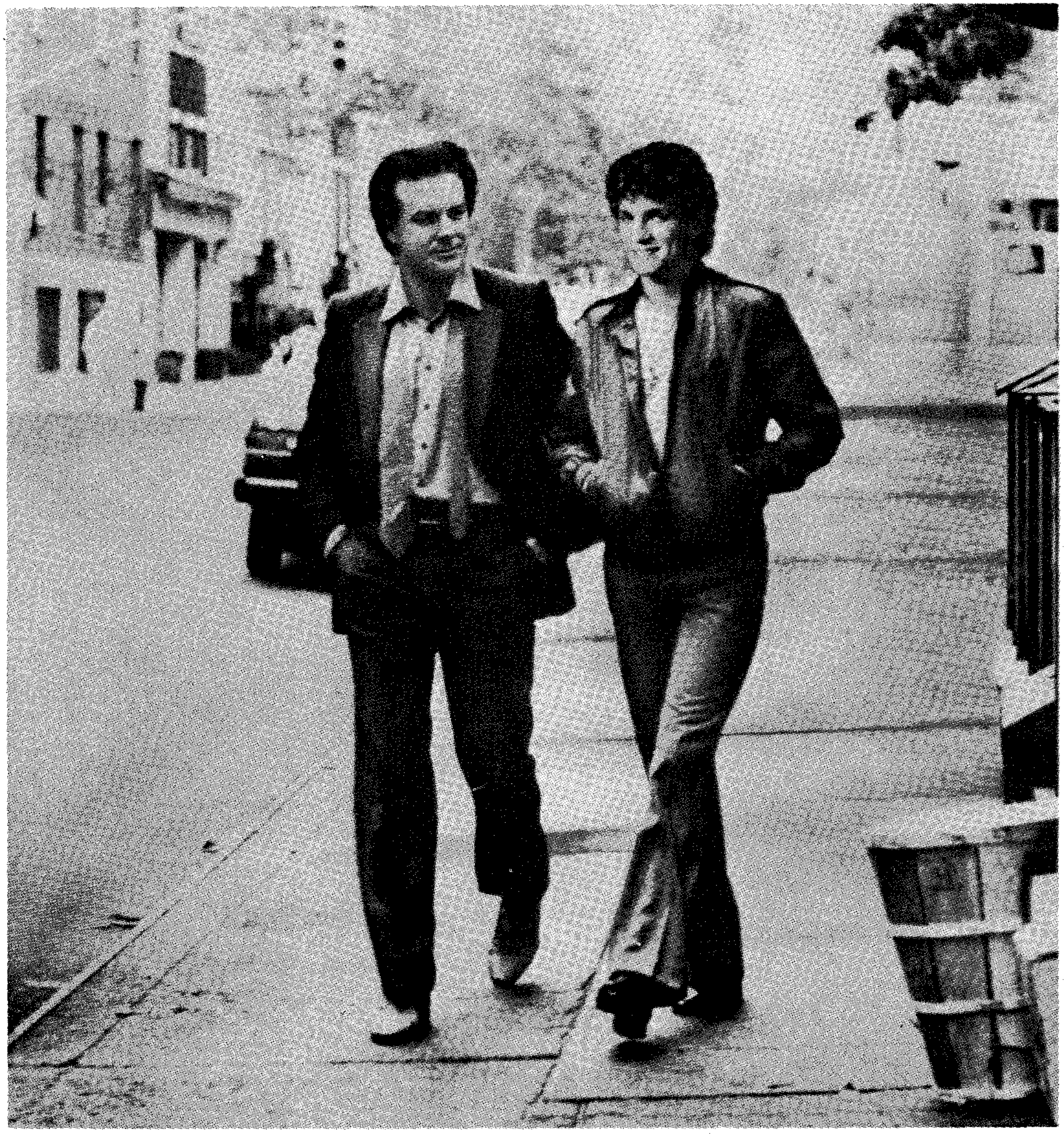
Photograph by Fred McDarrah.

And Arbus's life, filled with powerful themes and cultural icons—Kerouac, Lowell, Warhol, Avedon—belongs utterly to Manhattan. For the *Times*, she photographed children's fashion; for her own portfolio, orgies—"All sensation and no emotion." (When she went west, she learned, characteristically, that if you sit on the back inside seat of a Greyhound bus, it means you're sexually available.) Though Diane Arbus remains in the end enigmatic (after mainlining all this gossip, one still cannot say for sure, "Oh, *that's* who she was!"), Patricia Bosworth has created a spellbinding portrait. The daughter who refused to help said her mother's work "speaks for itself." And—lest we feel smug—the tendency to understand her life too easily is chilled by Arbus's own observation: "It's impossible to get out of your skin into somebody else's. Somebody else's tragedy is not the same as your own." Devouring this sensational tale of a New York artist, you feel hip yet awestruck. This is the sad story of someone obsessed with truth telling. Truth telling, Nietzsche said, was the hallmark of aristocrats. Or, Arbus would add, freaks. ■

Andrew Holleran is the author of Dancer From the Dance *and* Nights in Aruba.

In the next 24 hours Charlie and Paulie will crack the wrong safe, dodge the police and fool the mob.

It's going to be a long day.



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SALES & BARGAINS

BY LEONORE FLEISCHER

High Fashion

THIS TRENDY SOHO BOUTIQUE OFFERS Rei Kawakubo's high-fashion collection for men and women. Now almost all spring- and summerwear is greatly reduced. For men, sizes S–XL: wool suits, were $565–$605, now $285–$305; cotton, linen, or rayon jackets, were $295–$460, now $150–$230; ankle-length duster coats, were $570–$640, now $285–$320; terrycloth robes with piping, were $245, now $125; cotton boxer shorts, were $65, now $35. Also, socks, sweaters, umbrellas, wallets, and other accessories. For women, sizes 6–12, from the Comme des Garçons collection: dresses, were $185–$620 (for a black linen-gauze dress with white embroidery), now $95–$320; silk-screened cotton skirts, were $145, now $75; ikat wraparound skirts, were $285, now $145; splash-printed cotton tops, were $165, now $85; splash-printed linen tops, were $385, now $195. From the Tricot knits collection: oversize natural-rayon oxford shirts, were $165, now $85; cotton-jersey and rayon-jersey dresses, skirts, and tops, now 50 percent off retail. Also, textured sweaters, were $350–$525, now $175–$265; and much more. American Express (A.E.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Comme des Garçons, 116 Wooster St. (219-0661); daily noon–9 p.m.; 6/21–30.*

Shoes

SHOES FOR MEN AND WOMEN ARE ON sale at this East Side store (there's also a West Side women's-sample sale). For women (sizes 5–10M and some N), by Vittorio Ricci: low-heeled napa-draped two-tone sandals, were $210, now $105; high-heeled napa mules, were $210, now $105; high-heeled napa-draped sandals, in assorted colors, including mat gold or silver, were $210, now $105; flat two-tone sandals with snake inserts and snaps, were $198, now $118; flat gillies, in calfskin or patent leather, were $300, now $138. By Stéphane Kélian, an assortment of strappy woven low- and mid-heeled sandals, in a variety of colors, were $175–$195, now $122–$136. Also, a collection of calfskin handbags, were $285, now $86. For men, sizes 7–12M, by Vittorio Ricci: calfskin fisherman's sandals, in three colors, were $175, now $122; calf- and snakeskin two-tone track shoes, were $185 and $285, now $120 and $185; two-tone penny loafers, were $185, now $111; hole-punched boots and desert boots, in chamois, periwinkle, or white, were $140 and $185, respectively, now $56 and $74. The four-day sample sale of women's footwear (size 6 and some 9), at 57th St., includes: 1,000 pairs of shoes and boots from previous seasons, by Vittorio Ricci, Norma Kamali, and Divertente, now $20–$40 a pair. A.E., Carte Blanche, D.C., M.C., V. accepted; no checks; sample sale cash-and-carry only; all sales final. *Vittorio Ricci, 645 Madison Ave., near 60th St. (688-9044); Mon.–Fri. 10 a.m.–7 p.m. and Sat. 11 a.m.–6 p.m.; from 6/20; while stock lasts. Sample sale: 16 West 57th St., fifth floor (765-7552); Tues.–Fri. noon–5 p.m.; 6/19–22.*

Pour le Sport

ATTENTION TENNIS PLAYERS, SWIMMERS, and golfers! Everything in this boutique for men (sizes 2–16) and women (sizes XS–XL) is on sale at 20 percent off retail (except balls, racquets, and sneakers). Activewear designer labels include: Catalina, Descente, Ellesse, Fila, Speedo, Sunset Beach, Tail/TFM, Top Seed, Ultrasport, and the store's own label. Prices range from running shorts, retail $14, now $11.20, to an Ellesse warm-up suit, retail $270, now $216. All children's activewear, sizes 8–20, now 50 percent off retail. A.E., M.C., V., checks accepted; refunds possible; exchanges possible within seven days. *Courts & Sports, 410–16 Columbus Ave., south of 80th St. (873-7044); Mon.–Fri. 11 a.m.–8 p.m., Sat. till 7 p.m., and Sun. noon–6 p.m.; through 7/3.*

Let's Knit

THIS CHEERFUL UPPER WEST SIDE YARN boutique is offering good values for summer knitters and crocheters. Galler silk yarn, was $22 a 100-g. skein, now $16.50; Galler Lino Fino cotton-and-linen-blend yarn, was $4.80 a 50-g. ball, now $3.60; Skinner UltraSuede yarn, was $12 for 45 yds., now $6. From Lane Borgosesia: Nodino cotton-and-linen-blend yarn, was $5.25 a 50-g. ball, now $2.65; Rustic cotton-silk-and-wool-blend yarn, was $5.75 a 50-g. ball, now $4.50; Tuttimesi cotton-and-wool-blend yarn, was $5.25 a 50-g. ball, now $3.95. From Berger du Nord: Cotton #5 yarn, was $3.25 a 50-g. ball, now $2.25; Cotton #7 yarn, was $3.50 a 50-g. ball, now $2.50; Coton Mercerise yarn, was $4.75 a 50-g. ball, now $3.50; Lin et Coton

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Couleur cotton-and-linen-blend tweed yarn, was $4.85 a 50-g. ball, now $3.75. From Knitting Fever: Kiku cotton-and-silk-blend yarn, was $9 a 50-g. skein, now $5.50; Pierre Cardin #43 cotton-and-rayon-blend yarn, was $5 a 50-g. ball, now $3. Melrose Cravenella wool-and-rayon-blend yarn, was $4.65 a 2-oz. skein, now $3.75; Tahki Cotton Twist yarn, was $6.60 a 100-g. skein, now $5.25. Also, yarns by Brunswick, Crystal Palace, Diamond, Dorothée Bis, Gemini, Valentino, and others. Checks accepted; no credit cards; all sales final. *Design Knitting, 251 West 72nd St., second floor (496-9555); Mon.–Fri. 11 a.m.–6:30 p.m. and Sat. till 5:30 p.m.; through 6/30.*

For Youngsters

THIS CITADEL OF IMPORTED FASHIONS for children (sizes 3 months–16 years) is holding a 50-percent-off spring-and-summer-clearance sale. A few examples: Fino Fino cotton jumpsuits from Italy for infants and toddlers, were $44.50–$48.50, now $22.25–$24.25; Kido of Japan shirts and pants (sizes 4–7), were $22.95–$39.95, now $11.50–$20; Merona cotton pants, sweaters, and short-sleeved polo shirts (sizes XXS–XL), were $19.95–$44.95, now $10–$22.50; Oshkosh B'Gosh overalls and short-alls (sizes 3 months–6X), were $11.50–$16.95, now $5.75–$8.50; Wibbies striped cotton jumpsuits (sizes 3–24 months), were $19.95–$26.95, now $10–$13.50; casual and dressy dresses and two-piece skirt sets, from Italy and France (sizes 3 months–14 years), were $19.95–$198.50, now $10–$99.25; boys' leather jackets with zip-off sleeves, from France, were $213–$259.95, now $106.50–$130. Also, clothing by Absorba, Jean Bourget, Clayeux, Dijon, Pierre Gehem, Dan Jean, Klimager, Serge Laurent, Marèse, Mona Lisa, Petit Bateau, Sun & Sand, Valtib, and others. Checks accepted; no credit cards; all sales final. *Greenstone's et Cie, 442 Columbus Ave., near 81st St. (580-4322); Mon.–Fri. 11 a.m.–7 p.m., Sat. till 6 p.m., and Sun. noon–6 p.m.; while stock lasts.*

Summer Cottons

THIS CLOTHING STORE IS OFFERING THE remainder of its 1984 summer line at 40–60 percent off wholesale. Dresses and separates (sizes 4–12) are cotton knit, cotton-fleece sweatshirting, or African-print woven cotton. A few examples: dresses, now $15–$20; skirts, now $5–$10; tops (decorated with pearls, sequins, soutaches, or studs), now $9–$15; camisoles, now $9–$12. Also, rayon dresses, now $15; oversize linen T-shirts, now $12. Cash only; all sales final. *Whittall & Javits, 247 West 37th St., eighth floor (921-8149); Tues.–Thurs. noon–6:30 p.m.; 6/19–21 only.* ■

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A Complete Entertainment Guide For the Week Beginning June 20.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru June 19: "The Guest." Opening June 20: "Marigolds in August." #2—Thru June 19: "El Norte." Beg. June 20: "My Night at Maud's."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "Tibet: A Buddhist Trilogy."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "The Mission." **AGEE ROOM—**Thru June 19: "In Our Hands." Beg. June 20 (tent.): "King Blank."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru June 21: "Greystoke: The Legend of Tarzan, Lord of the Apes." Opening June 22: "Le Dernier Combat." #2—"Ghostbusters."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru June 18: "Hara Kiri"; "Rebellion." June 19-21: "The Samurai Trilogy." June 22-23: "Hara Kiri"; "Rebellion." June 24-25: "Yojimbo"; "Sanjuro."

9. **ART—8th St. E. of University Pl.** 473-7014. "Romancing the Stone."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. June 18: "A Man and a Woman"; "Live for Life." June 19: "Stella Dallas"; "Ball of Fire." June 20: "Dirigible"; "Flight." June 21: "No Way to Treat a Lady"; "The Sergeant." June 22-23: "The Man Who Knew Too Much (1934)"; "Secret Agent." June 24: "Bunny Lake Is Missing"; "Anatomy of a Murder."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru June 21: "Police Academy"; "Never Say Never Again."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru June 19: "The Leopard." June 20-21: "The Seventh Seal"; "Smiles of a Summer Night." June 22-23: "Mr. & Mrs. Smith"; "Suspicion." June 24-26: "The Compleat Beatles"; "Let It Be."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru June 21: "Moscow on the Hudson." Opening June 22: "The Pope of Greenwich Village." #2—"Beat Street."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Rope." #2—"Les Compères." #3—"Splash." #4—Thru June 21: "The Man Who Knew Too Much (1956)." Beg. June 22 (tent.): "Privates on Parade."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "This Is Spinal Tap."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Gremlins."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Once Upon a Time in America."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "The Natural."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Ghostbusters." #2—"Star Trek III: The Search for Spock." #3—"Indiana Jones and the Temple of Doom."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"The Natural." #2—"Streets of Fire."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Indiana Jones and the Temple of Doom."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru June 21: "Romancing the Stone." Opening June 22: "Rhinestone." #2—"Once Upon a Time in America." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—"Firestarter." #5—"Sixteen Candles." #6—Thru June 21: "Scarface." Beg. June 22: "Romancing the Stone."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"Star Trek III: The Search for Spock." #2—"Ghostbusters."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru June 21: "Splash." Opening June 22: "Top Secret!"

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Police Academy."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1 & #2—"Gremlins."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru June 21: "Breakin'." Opening June 22: "Top Secret!" **EMBASSY 3—**"Moscow on the Hudson." **EMBASSY 4—**"The Dead Zone."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru June 18: "Way Out West"; "The Flying Deuces"; "The Bohemian Girl." June 19-20: "Octopussy"; "Casino Royale." June 21-23: "Breaker Morant"; "Gallipoli." June 24-25: "Fortune in Men's Eyes"; "Bad Boys." #2—June 18-19: "Rabid"; "They Came From Within"; "Piranha." June 20-21: "The Boys in the Band"; "Something for Everyone." June 22-23: "Victor/Victoria"; "Tootsie." June 24: "The Right Stuff."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Beat Street." #2—Thru June 21: "Girl's Night Out." Beg. June 22: "Class of 1984"; "Sleepaway Camp."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Footloose."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406 "Donald Duck Film Festival."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. Opening June 22: "The Karate Kid."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Splash."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Beyond Good and Evil."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Natural."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Moscow on the Hudson."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Edith and Marcel."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. *"Romancing the Stone."*

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Gabriela."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Careful He Might Hear You."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Rope."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1 & #2—"Gremlins."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Thru June 21: "Diva." Opening June 22: "The Karate Kid." **CORONET—**Thru June 21: "The Dead Zone." Opening June 22: "Rhinestone."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Heat of Desire."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Under the Volcano." **CINEMA II—**753-0774. "Privates on Parade."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Beat Street." #2—832-2720. Thru June 21: "This Is Spinal Tap."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Once Upon a Time in America."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Ghostbusters." #2—Thru June 21: "Ghostbusters." Opening June 22: "The Pope of Greenwich Village."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Les Compères."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. Thru June 21: "Moscow on the Hudson." Opening June 22: "Top Secret!"

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru June 21: "Sixteen Candles."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Romancing the Stone."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru June 21: "Girl's Night Out."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Gremlins." #2—Thru June 21: "Gremlins." Opening June 22: "The Pope of Greenwich Village."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. June 19-21: "The Bounty." Opening June 22: "The Pope of Greenwich Village."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. # 1—Thru June 20: "Erendira." Opening June 21: "After the Rehearsal." # 2—"Sugar Cane Alley." # 3—Thru June 20: "Irezumi." Beg. June 21: "Erendira."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. # 1—"Entre Nous." # 2—"Rope."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru June 18: "A Tale of Two Cities"; "David Copperfield." June 19-20: "Fame"; "Diner." June 21-23: "Easter Parade"; "That's Entertainment." June 24-25: "The Divorcée"; "The Sin of Madelon Claudet."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. # 1—"El Norte." # 2—"Blood Wedding."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. # 1 & # 4—"Ghostbusters." # 2—"Beat Street." # 3—"The Natural."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. # 1—"Romancing the Stone." # 2—"Gremlins."

95. **THALIA—95th St. W. of B'way.** 222-3370. June 18: "Tish Tash: The Cartoons of Frank Tashlin"; "Best of Van Beuren's." June 19: "Ciao, Manhattan"; "Underground U.S.A." June 20: "Detour"; "Bluebeard"; "The Black Cat." June 21: "La Marseillaise"; "Le Tournoi Dans la Cité"; "The Little Match Girl." June 22: "Unfaithfully Yours (1948)"; "Remember the Night." June 23: "Dreams That Money Can Buy"; "8 x 8"; "Blood of a Poet." June 24: "The Lodger"; "Easy Virtue"; "Number 17."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Thru June 18: "Aguirre, the Wrath of God." June 19: "Badlands"; "Thieves Like Us." June 20-21: "Susana"; "Viridiana." June 22: "The Seduction of Mimi"; "Love and Anarchy." June 23: "Grand Illusion"; "Rules of the Game." June 24: "A Clockwork Orange"; "The Road Warrior."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. # 1—"Racing With the Moon"; "Baby, It's You." # 2—"Beat Street." # 3—Thru June 21: "Moscow on the Hudson"; "Against All Odds." Beg. June 22 (tent.): "Le Bal"; "Basileus Quartet." # 4—Thru June 21: "Police Academy"; "Risky Business." Beg. June 22: "The Texas Chainsaw Massacre"; "The Hills Have Eyes."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru June 21: "Police Academy." Beg. June 22 (tent.): "Beat Street."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $4; students, senior citizens & members $3. June 22, 8 p.m.: "The River" (1950) by Jean Renoir.

1984 ASIAN AMERICAN INTERNATIONAL FILM FESTIVAL—Rosemary Theater, 133 Canal St. 925-8685. Adm. $4. June 22, 7:15 p.m.: "The Departure" (1983) by Emiko Omori, & "Mississippi Triangle" (1983) by Christine Choy, Worth Long & Allan Siegel; 9:45 p.m.: "Paraiba Woman" (1983) by Tizuka Yamasaki. June 23, 2:30 p.m.: "Ah Ying" (1983) by Allen Fong; 4:30 p.m.: "Kind of Yellow" (1983) by David Chan, & "Afterbirth" (1983) by Jason Hwang; 6 p.m.: "Nisei Soldier" (1983) by Loni Ding, & "East to West" (1983) by Yaping Wang; 8 p.m.: "That Day, on the Beach" (1983) by Edward Yang. June 24, 2:30 p.m.: "Rickshaw Boy" (1982) by Zi-Feng Ling; 4:30 p.m.: "The Only Language She Knows" (1983) by Steven Okazaki, & "Tongpan" (1977) by Surachay Jantimathorn; 6 p.m.: "Community Plot" (1984) by J.T. Takagi, & "First Look" (1983) by Kavery Dutta; 8 p.m.: "Oro, Plata, Mata" (1982) by Peque Gallaga.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. June 20, 8 p.m.: "Enter Laughing" (1967) by Carl Reiner.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. June 20, at 12 noon, 3, 6 & 8:45 p.m.: "Perceval le Gallois" (1978) by Eric Rohmer.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. June 22, 7:30 p.m.: "Time and Tide" (1983) by Azuma Morisaki.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. June 24, 8 p.m.: "Normal Fantasy" (1984) by Jack Smith.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490; 708-9500. Free with museum adm. Video: Thru Sept. 3: Recent Acquisitions. Films: June 18, 2:30 p.m.: "Wild Strawberries" (1957) by Ingmar Bergman; 6 p.m.: "The Wind" (1928) by Victor Seastrom. June 19, 2 p.m.: "Way Down East" (1920) by D.W. Griffith; 6 p.m.: "Man's Castle" (1933) by Frank Borzage. June 21, 2:30 & 6 p.m.: "Nightshift" (1981) by Robina Rose. June 22, 2:30 p.m.: "The Thief of Bagdad" (1924) by Raoul Walsh; 6 p.m.: "L'Avventura" (1960) by Michelangelo Antonioni. June 23, 2:30 p.m.: "Citizens Band" (1977) by Jonathan Demme; 5 p.m.: "The Conversation" (1974) by Francis Ford Coppola. June 24, 2:30 p.m.: "I Married a Witch" (1942) by René Clair; 5 p.m.: "Secret Cinema" (1966) by Paul Bartel, & "Dementia 13" (1963) by Coppola.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. June 18, 7:30 & 9:15 p.m.: "Wild Style" (1983) by Charlie Ahearn. June 19, 7:45 & 10 p.m.: "Pennies From Heaven" (1981) by Herbert Ross. June 20, 7:45 & 9:30 p.m.: "Can She Bake a Cherry Pie?" (1983) by Henry Jaglom. June 22 at 7:45 & 10 p.m., June 23 at 7:30 & 9:45 p.m., June 24 at 7 & 9 p.m.: "The Revolt of Job" (1983) by Imre Gyongyossy & Barna Kabay.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. June 24, 2 p.m.: "Saboteur" (1942) by Alfred Hitchcock.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. June 19, 12 noon: "The Magic Flute" (1975) by Ingmar Bergman; 2:30 p.m.: "Finnegan's Wake" (1967) by Mary Ellen Bute. June 21, 12 noon: "Betty in Blunderland" (1933) by Dave Fleischer, & "Chicken Ranch" (1982) by Sandi Sissel; 6 p.m.: "The Birth of a Nation" (1915) by D.W. Griffith.

NEWARK MUSEUM—At the Van Houten Library Theatre, N.J. Institute of Technology, 99 Summit St., Newark, N.J. 201-733-6600. Free. Black Film Festival. June 20, 7:30 p.m.: "Putney Swope" (1969) by Robert Downey, & "Cooley High" (1975) by Michael Schultz.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Jean Cocteau retrospective. June 19-21, 7 & 9:30 p.m.: "Ruy Blas" (1947), & "La Voix Humaine" (1948) by Roberto Rossellini, written by Cocteau. June 22-24, 4 & 8 p.m.: "The Phantom Baron" (1943) by Serge de Poligny, written by Cocteau & de Poligny, & "The Eternal Return" (1943) by Jean Delannoy, written by Cocteau. Fri.-Sun., 2 p.m. (free): "Doctora" (1983) by Linda Post & Eugene Rosow.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. June 22-24, 6 & 9:40 p.m.: "Les Dames du Bois de Boulogne" (1950) by Robert Bresson, & (at 8 p.m.) "The Exterminating Angel" (1962) by Luis Buñuel.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru July 1: New American Video Art: A Historical Survey, 1967-1980.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. # 1—Thru June 21: "Police Academy." Beg. June 22: "The Karate Kid." # 2—Thru June 21: "Girl's Night Out." Beg. June 22: "The Texas Chainsaw Massacre"; "The Hills Have Eyes." # 3—Thru June 21: "Breakin'."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. # 1—"Beat Street." # 2—"Girl's Night Out."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. # 1—"Star Trek III: The Search for Spock." # 2—"Indiana Jones and the Temple of Doom."

105. **DALE—W. 231st St. at B'way.** 884-5300. # 1—"Ghostbusters." # 2—"The Natural."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. # 1—"Beat Street." # 2—"Gremlins." # 3—"Ghostbusters." # 4—Thru June 21: "Once Upon a Time in America." Beg. June 22: "The Karate Kid."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. # 1—"Indiana Jones and the Temple of Doom." # 2—"Gremlins."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Star Trek III: The Search for Spock."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. # 1—"Ghostbusters." # 2—"Star Trek III: The Search for Spock." # 3—Thru June 21: "The Natural." Beg. June 22: "The Karate Kid."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. # 1—"Star Trek III: The Search for Spock." # 2—"Beat Street." # 3 & # 4—"Indiana Jones and the Temple of Doom." # 5—"Girl's Night Out." # 6 & # 7—"Gremlins." # 8—"Once Upon a Time in America." # 9—Thru June 21: "Police Academy." Beg. June 22: "The Karate Kid." # 10—"Ghostbusters."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. # 1—"Gremlins." # 2—Thru June 21: "Gremlins." Beg. June 22: "The Pope of Greenwich Village." # 3—"Splash." # 4—Thru June 21: "Once Upon a Time in America." Beg. June 22: "The Texas Chainsaw Massacre"; "The Hills Have Eyes." # 5—Thru June 21: "Girl's Night Out." Beg. June 22: "Class of 1984"; "Sleepaway Camp."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. # 1—"Beat Street." # 2—"The Natural."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. # 1—Thru June 21: "Beat Street." Beg. June 22: "The Karate Kid." # 2—Thru June 21: "Once Upon a Time in America." Beg. June 22: "The Texas Chainsaw Massacre"; "The Hills Have Eyes."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. # 1—"Ghostbusters." # 2—"Indiana Jones and the Temple of Doom." # 3—"Star Trek III: The Search for Spock."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. # 1 & # 2—"Gremlins." # 3—Thru June 21: "The Natural." Beg. June 22: "The Pope of Greenwich Village." # 4—Thru June 21: "Girl's Night Out." Beg. June 22: "Rhinestone."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. # 1—Thru June 21: "Gremlins." Beg. June 22: "The Pope of Greenwich Village." # 2—"Gremlins." # 3—Thru June 21: "Beat Street." Beg. June 22: "The Texas Chainsaw Massacre"; "The Hills Have Eyes." # 4—Thru June 21: Russian Film Festival. Beg. June 22: "The Karate Kid." # 5—"Splash." # 6—Thru June 21: "Girl's Night Out." Beg. June 22: "Class of 1984"; "Sleepaway Camp."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. # 1—"The Natural." # 2—"Moscow on the Hudson."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. # 1—Thru June 21: "Romancing the Stone." # 2—Thru June 21: "Star Trek III: The Search for Spock." # 3—Thru June 21: "Moscow on the Hudson."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. # 1—Thru June 21: "Police Academy." Beg. June 22: "Sixteen Candles." # 2—Thru June 21: "The Man Who Knew Too Much (1956)." Beg. June 22: "The Pope of Greenwich Village."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. # 1—"Ghostbusters." # 2—"Indiana Jones and the Temple of Doom."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. # 1—Thru June 21: "Beat Street." Beg. June 22: "Rhinestone." # 2—"The Natural." # 3 & # 4—"Gremlins."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru June 21: "Police Academy." Beg. June 22: "Sixteen Candles."

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MOVIES

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1 & #5—"Indiana Jones and the Temple of Doom." #2—"Once Upon a Time in America." #3—"Romancing the Stone." #4—"Ghostbusters."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru June 21: "Terms of Endearment."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru June 21: "Police Academy." #2—"Ghostbusters."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom." #3—Thru June 21: "Star Trek III: The Search for Spock." Beg. June 22: "Beat Street."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru June 21: "Police Academy." Beg. June 22: "The Karate Kid." #2—Thru June 21: "Once Upon a Time in America."

303. NEW DORP—HYLAN— 351-6601. #1—"Indiana Jones and the Temple of Doom." #2—"Ghostbusters."

304. NEW DORP—LANE— 351-2110. "Star Trek III: The Search for Spock."

305. NEW DORP—RAE— 979-0444. #1—Thru June 21: "The Natural." Beg. June 22: "The Karate Kid." #2—"Gremlins."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"Beat Street." #2—"Romancing the Stone."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Gremlins." #2—Thru June 21: "Beat Street." Beg. June 22: "Rhinestone."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Girl's Night Out."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Gremlins." #2—"Ghostbusters." #3—"Beat Street " #4—Thru June 21: "Girl's Night Out." Beg. June 22: "The Pope of Greenwich Village."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Gremlins." #2—"Ghostbusters."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711 #1—Thru June 21: "Moscow on the Hudson." Beg. June 22: "The Karate Kid." #2—"The Natural." #3—"Beat Street." #4—Thru June 21: "Once Upon a Time in America." Beg. June 22: "The Pope of Greenwich Village."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru June 21: "Gorky Park"; "Lone Wolf McQuade." Beg. June 22: "Police Academy."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—"Once Upon a Time in America." #2 & #3—"Star Trek III: The Search for Spock." #4—"Romancing the Stone." #5—"Beat Street." #6—Thru June 21: "Sixteen Candles." Beg. June 22: "Rhinestone." #7—Thru June 21: "Streets of Fire." Beg. June 22: "The Pope of Greenwich Village."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Ghostbusters." #2—"Star Trek III: The Search for Spock." #3—Thru June 21: "Beat Street." Beg. June 22: "The Karate Kid."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Indiana Jones and the Temple of Doom." #2—Thru June 21: "Beat Street." Beg. June 22: "Rhinestone." #3—Thru June 21: "Once Upon a Time in America " Beg June 22: "Ninja Mission."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Ghostbusters " #2—"Girl's Night Out." #3—"Gremlins."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Romancing the Stone." #2—"Star Trek III: The Search for Spock." #3—"Splash." #4—Thru June 21: "Police Academy." Beg. June 22: "Sleepaway Camp" "Mother's Day."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"Moscow on the Hudson." #2—"Terms of Endearment "

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru June 21: "Moscow on the Hudson." #2—Thru June 21: "Racing With the Moon."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Once Upon a Time in America." #2—"The Natural "

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944 "Ghostbusters."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Gremlins." #2—Thru June 21: "Splash." Beg. June 22: "The Karate Kid." #3—Thru June 21: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 22: "Rhinestone." #4—Thru June 21: "Gremlins." Beg. June 22: "Sleepaway Camp"; "Mother's Day."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100 #1—Thru June 21: "Once Upon a Time in America." Beg. June 22: "The Pope of Greenwich Village." #2—"Beat Street." #3—Thru June 21: "Le Bal." Beg. June 22: "The Karate Kid." #4—Thru June 21: "Entre Nous." Beg. June 22: "The Man Who Knew Too Much (1956)." #5—"Star Trek III: The Search for Spock."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Indiana Jones and the Temple of Doom." #2—"The Natural."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "Breakin'."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock." #3—"Beat Street."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. #1—Thru June 21: "Girl's Night Out." Beg. June 22: "Ninja Mission." #2—"Once Upon a Time in America."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru June 21: "Streets of Fire." #2—Thru June 21: "The Natural." Beg. June 22: "The Karate Kid." #3—"Gremlins."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru June 21: "Moscow on the Hudson"; "Educating Rita." Beg. June 22: "Police Academy"; "Star 80."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru June 21: "Beat Street." Beg. June 22: "Police Academy."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1 & #2—"Gremlins."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru June 21: "Greystoke. The Legend of Tarzan, Lord of the Apes." Beg June 22: "Police Academy."

443. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1—"Beat Street." #2—"Streets of Fire." #3—"Police Academy"; "Sudden Impact."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru June 21: "Splash." Beg. June 22: "The Karate Kid." #2—Thru June 21: "Police Academy." Beg. June 22: "Sixteen Candles."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru June 21: "Beat Street." Beg. June 22: "The Karate Kid " #2—"Ghostbusters "

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Star Trek III: The Search for Spock." #2—"Indiana Jones and the Temple of Doom."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr 80th St. 296-2325. Thru June 21: "Police Academy." Beg. June 22: "Sixteen Candles."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323 #1—"Beat Street " #2—"Splash "

501. BALDWIN—RKO— 223-9230. "The Natural "

502. BELLEROSE—RKO— 775-1351. Thru June 19: "Swing Shift." Beg June 20: "Greystoke: The Legend of Tarzan, Lord of the Apes."

511. EAST MEADOW—FLICK— 794-8008. #1—Thru June 21: "Moscow on the Hudson." #2—Thru June 21: "Police Academy."

2. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1 & #2—"Gremlins." #3—Thru June 21: "Girl's Night Out." Beg. June 22: "Ninja Mission." #4—Thru June 21: "Once Upon a Time in America." Beg. June 22: "Class of 1984"; "Sleepaway Camp."

17. **FLORAL PARK—RKO FLORAL—** 352-2280. "Girl's Night Out."

18. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Police Academy." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

19. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—"Gremlins." #2 & #3—"Indiana Jones and the Temple of Doom."

21. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "Ghostbusters."

23. **GREAT NECK—SQUIRE—** 466-2020. #1 & #2—"Gremlins." #3—"The Natural."

24. **HEWLETT—RKO—** 791-6768. Thru June 19: "Swing Shift." Beg. June 20: "Greystoke: The Legend of Tarzan, Lord of the Apes."

26. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"Splash." #2—Thru June 21: "Girl's Night Out." Beg. June 22: "Class of 1984"; "Sleepaway Camp."

28. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. **& SOUTH**—Program unavailable.

29. **LAWRENCE—RKO—** 371-0203. #1 & #2—"Indiana Jones and the Temple of Doom." #1—Beg. June 22: "The Karate Kid." #3—"Ghostbusters."

30. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—"Police Academy." #2—Thru June 21: "Firestarter." Beg. June 22: "Sixteen Candles."

31. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Star Trek III: The Search for Spock." #2—"Indiana Jones and the Temple of Doom." #3—"The Natural." #4 & #5—"Ghostbusters." #6—"Beat Street."

32. **LONG BEACH—LIDO—** 432-0056. Thru June 21: "Police Academy." Beg. June 22: "Sixteen Candles."

33. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Beat Street." #2—"The Natural." #3—Thru June 21: "Splash." Beg. June 22: "Class of 1984"; "Sleepaway Camp." #4—Thru June 21: "Sixteen Candles." Beg. June 22: "The Pope of Greenwich Village."

534. **LYNBROOK—STUDIO ONE—** 599-1444. "Les Compères."

535. **MALVERNE—TWIN—** 599-6966. #1—"Police Academy." #2—"Moscow on the Hudson."

536. **MANHASSET—MANHASSET—** 627-7887. #1—Thru June 21: "Les Compères." Beg. June 22: "The Pope of Greenwich Village." #2—"Romancing the Stone." #3—"Splash."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Star Trek III: The Search for Spock."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Ghostbusters."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru June 21: "Splash." Beg. June 22: "The Pope of Greenwich Village." #2 & #3—"Gremlins." #4—Thru June 21: "Once Upon a Time in America." Beg. June 22: "Rhinestone." #5—Thru June 21: "Sixteen Candles." Beg. June 22: "Rhinestone." #6—Thru June 21: "Breakin'." Beg. June 22: "The Karate Kid." #7—"The Natural." #8 & #9—"Star Trek III: The Search for Spock." #9—Beg. June 22: "Class of 1984"; "Sleepaway Camp."

542. **MERRICK—GABLES—** 546-0734. Thru June 21: "Moscow on the Hudson." Beg. June 22: "Sixteen Candles."

543. **MERRICK—HOLIDAY PARK—** 546-1271. #1—"Gremlins." #2—"Ghostbusters."

544. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. #1—"Beat Street." #2—"Police Academy."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru June 21: "Moscow on the Hudson." #2—Thru June 21: "Police Academy."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Police Academy."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Ghostbusters." #2—"Beat Street."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "Star Trek III: The Search for Spock."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1 & #2—"Indiana Jones and the Temple of Doom." #1—Beg. June 22: "The Karate Kid."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Once Upon a Time in America." #2—"Beat Street." #3—"Police Academy."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Star Trek III: The Search for Spock."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1 & #2—"Gremlins."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Ghostbusters." #2—Thru June 21: "Moscow on the Hudson." Beg. June 22: "The Karate Kid."

561. **SYOSSET—SYOSSET—** 921-5810. #1 & #3—"Gremlins." #2—"The Natural."

562. **SYOSSET—UA CINEMA 150—** 364-0700. Thru June 21: "Romancing the Stone." Beg. June 22: "The Pope of Greenwich Village."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. #1—Thru June 22: "Rhinestone." #2—"Romancing the Stone." #3—"The Natural."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Once Upon a Time in America." #2 & #4—"Indiana Jones and the Temple of Doom." #3—"Star Trek III: The Search for Spock." #5 & #10—"Gremlins." #6—"Girl's Night Out." #7—"Ghostbusters." #8—"Police Academy." #9—Thru June 21: "Breakin'." Beg. June 22: "The Karate Kid." #11—"Beat Street."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"Beat Street." #2—"Moscow on the Hudson."

571. **WANTAGH—RKO—** 781-6969. "Girl's Night Out."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru June 21: "Rio Bravo." #2—Thru June 21: "Breakin'."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. Thru June 21: "Girl's Night Out." Beg. June 22: "Class of 1984"; "Sleepaway Camp."

602. **BABYLON—RKO—** 669-0700. #1—"Romancing the Stone." #2—"Ghostbusters."

603. **BABYLON—SOUTH BAY—** 587-7676. #1 & #2—"Indiana Jones and the Temple of Doom." #3—"Sixteen Candles."

604. **BAY SHORE—CINEMA—** 665-1722. Thru June 21: "Sixteen Candles." Beg. June 22: "Rhinestone."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Gremlins." #2—"Star Trek III: The Search for Spock."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru June 21: "Police Academy." Beg. June 22: "Sixteen Candles."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru June 21: "Police Academy."

613. **CENTEREACH—CENTEREACH—** 588-0088. Program unavailable.

616. **COMMACK—MULTIPLEX—** 462-6953. #1 & #2—"Gremlins." #3 & #4—"Indiana Jones and the Temple of Doom." #5—"Beat Street." #6—Thru June 21: "Police Academy." Beg. June 22: "The Karate Kid." #7—"The Natural." #8—"Girl's Night Out." #9—"Once Upon a Time in America." #10—"Star Trek III: The Search for Spock."

617. **COMMACK—RKO—** 499-4545. #1—"Ghostbusters." #2—Thru June 21: "Moscow on the Hudson." Beg. June 22: "Rhinestone."

621. **CORAM—PINE—** 698-6442. #1—"The Natural." #2—"Beat Street."

622. **DEER PARK—DEER PARK—** 667-2440. "Ghostbusters."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Ghostbusters." #2—"Gremlins." #3 & #4—"Star Trek III: The Search for Spock." #3—Beg. June 22: "The Pope of Greenwich Village." #5—Thru June 21: "Romancing the Stone." Beg. June 22: "Top Secret!"

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Moscow on the Hudson."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "The Natural."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru June 21: "Beat Street." Beg. June 22: "Class of 1984"; "Sleepaway Camp." #2—Thru June 21: "Girl's Night Out." Beg. June 22: "The Karate Kid."

630. **GREENPORT—GREENPORT—** 477-0500. Thru June 21: "Sixteen Candles." Beg. June 22 (tent.): "The Natural."

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632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"The Natural." #2—"Ghostbusters." #3—"Beat Street." #4—Thru June 21: "Girl's Night Out." Beg. June 22: "Rhinestone."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Gremlins."

634. **HUNTINGTON—RKO YORK—** 421-3911. "Star Trek III: The Search for Spock."

635. **ISLIP—ISLIP—** 581-5200. #1 & #2—Thru June 21: "Ghostbusters." #3—Thru June 21: "The Natural."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. Thru June 21: "Footloose"; "Flashdance." Beg. June 22: "The Karate Kid."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru June 21: "Police Academy."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru June 21: "Police Academy." Beg. June 22: "Sixteen Candles."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—"Ghostbusters." #2—Thru June 21: "The Natural." Beg. June 22: "The Karate Kid." #3—"Star Trek III: The Search for Spock."

641. **MONTAUK—THE MOVIES—** 668-2393. Thru June 19: "Police Academy." June 20-21: "Uncommon Valor." June 22-25: "Sixteen Candles."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru June 21: "Beat Street." Beg. June 22: "The Karate Kid." #2—"The Natural."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru June 21: "Police Academy." Beg. June 22: "Sixteen Candles."

645. **OAKDALE—OAKDALE—** 589-8118. Thru June 21: "Moscow on the Hudson." Beg. June 22: "Police Academy."

646. **OCEAN BEACH—COMMUNITY—** 583-5184. June 22-23: "Terms of Endearment."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1 & #2—"Indiana Jones and the Temple of Doom." #2—Beg. June 22: "The Pope of Greenwich Village." #3—"The Natural."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Ghostbusters." #2—"Footloose"; "Flashdance."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Gremlins." #2—"Romancing the Stone."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "This Is Spinal Tap." **WEST—** "Gremlins."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru June 19: "Swing Shift." Beg. June 20: "Greystoke: The Legend of Tarzan, Lord of the Apes."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru June 21: "Firestarter."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru June 21: "That Sinking Feeling"; "Lonely Hearts." Beg. June 22: "Fanny & Alexander."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru June 21: "Beat Street." Beg. June 22: "The Karate Kid." #2—Thru June 21: "Splash." #3—Thru June 21: "Police Academy."

660. **SHIRLEY—TWIN—** 281-4466. #1—Thru June 21: "Girl's Night Out." #2—Thru June 21: "Police Academy."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Romancing the Stone."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru June 21: "Beat Street." Beg. June 22: "Rhinestone." #2—Thru June 21: "Fanny & Alexander." Beg. June 22: "The Karate Kid." #3—"Indiana Jones and the Temple of Doom."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Star Trek III: The Search for Spock."

666. **WEST ISLIP—TWIN—** 669-2626. #1—"Police Academy." #2—Thru June 21: "Moscow on the Hudson." Beg. June 22: "Sixteen Candles."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. #1—Thru June 21: "The Natural." #2—Thru June 21: "Fanny & Alexander."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru June 21: "Once Upon a Time in America." Beg. June 22: "Romancing the Stone."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Gremlins." #2—"Star Trek III: The Search For Spock."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Indiana Jones and the Temple of Doom."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1 & #2—"Ghostbusters." #3—"The Natural."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—Thru June 21: "The Natural." Beg. June 22: "The Pope of Greenwich Village." #2—Thru June 21: "Moscow on the Hudson." Beg. June 22: "The Karate Kid."

707. **HARRISON—SILVER SCREEN—** 835-2961. Thru June 19: "That Sinking Feeling." June 20-22: "From Mao to Mozart: Isaac Stern in China"; "The Magic Flute." June 23-26: "A Woman in Flames."

708. **HARTSDALE—CINEMA—** 428-2200. #1—Thru June 21: "Once Upon a Time in America." #2—"Indiana Jones and the Temple of Doom." #3—"Star Trek III: The Search for Spock." #4—"Ghostbusters."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. Thru June 21: "The Natural." Beg. June 22: "The Pope of Greenwich Village."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1 & #3—"Gremlins." #2—Thru June 21: "Splash." Beg. June 22: "The Natural." #4—Thru June 21: "Once Upon a Time in America." Beg. June 22: "The Karate Kid."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru June 21: "The Natural." Beg. June 22: "The Karate Kid." #2—"Ghostbusters."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Star Trek III: The Search for Spock." #2—"Ghostbusters."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Gremlins." #3—"Indiana Jones and the Temple of Doom." #4—Thru June 21: "Girl's Night Out." Beg. June 22: "Ninja Mission." #5—"Beat Street."

715. **NEW ROCHELLE—TOWN—** 632-4000. Thru June 21: "The Natural." Beg. June 22: "The Karate Kid."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"Ghostbusters." #2—"Streets of Fire." #3—"The Natural." #4—"Breakin'."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Indiana Jones and the Temple of Doom." #2 & #4—"Gremlins." #3—"Star Trek III: The Search for Spock."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru June 21: "Moscow on the Hudson." Beg. June 22: "Police Academy."

721. **PLEASANTVILLE—ROME—** 769-0720. #1—Thru June 21: "Police Academy." #2—"Star Trek III: The Search for Spock."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Les Compères."

724. **SCARSDALE—PLAZA—** 725-0078. Thru June 21: "Police Academy." Beg. June 22: "Romancing the Stone."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Gremlins." #2—Thru June 21: "Gremlins." Beg. June 22: "Rhinestone."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Beat Street."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—Thru June 21: "Beat Street." Beg. June 22: "The Pope of Greenwich Village." #2—Thru June 21: "Romancing the Stone."

731. **YONKERS—KENT—** 237-3440. #1—Thru June 21: "Moscow on the Hudson"; "Against All Odds." Beg. June 22: "Ninja Mission." #2—Thru June 21: "Police Academy." Beg. June 22 (tent.): "The Karate Kid."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Indiana Jones and the Temple of Doom." #2—"Star Trek III: The Search for Spock." #3 & #4—"Gremlins." #4—Beg. June 22: "Rhinestone."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Beat Street." #2—Thru June 21: "Girl's Night Out." Beg. June 22: "The Karate Kid." #3—"Moscow on the Hudson."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Beat Street." #2—Thru June 21: "Moscow on the Hudson." Beg. June 22: "The Karate Kid."

Rockland County

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. Thru Jun 21: "Splash." Beg. June 22: "Rhinestone."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Beat Street." #2—"Police Academy." #3—Thru June 21: "The Natural." Beg. June 22: "The Kara Kid." #4—"Once Upon a Time in America." #5 "Ghostbusters."

746. **NEW CITY—TOWN—** 634-5100. #1—"Ghostbusters." #2—"Star Trek III: The Search f Spock."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1 &#2—"Gremlins." #2—Beg. June 22 (tent.): "The Pope of Greenwich Village."

748. **NYACK—CINEMA EAST—** 358-6631. "Romancing the Stone."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Star Trek III: The Search for Spock."

752. **PEARL RIVER—PEARL RIVER—** 735-6500 "Sixteen Candles."

754. **SPRING VALLEY—CINEMA 45—** 352-144 "Entre Nous."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Beat Street."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Indiana Jones and the Temple of Doom."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "The Natural."

Connecticut

(Area Code 203)
Fairfield County

772. **BRIDGEPORT—RKO MERRITT—** 372-3013. #1—"Beat Street." #2—"Indiana Jones and the Temple of Doom."

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—Thru June 21: "Girl's Night Out." #2—"Romancing the Stone."

774. **DANBURY—CINE—** 743-2200. #1—"Indiana Jones and the Temple of Doom." #2—Thru June 21: "The Natural." Beg. June 22: "The Pope of Greenwich Village." #3—Thru June 21: "Moscow on the Hudson." Beg. June 22: "The Karate Kid."

775. **DANBURY—CINEMA—** 748-2923. #1—"Star Trek III: The Search for Spock." #2—"Ghostbusters."

777. **DANBURY—PALACE—** 748-7496. #1—"Gremlins." #2—"Beat Street." #3—Thru June 21: "The Executioner Part II." Beg. June 22: "Top Secret!"

778. **DARIEN—PLAYHOUSE—** 655-0100. "Gremlins."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—Thru June 21: "This Is Spinal Tap." #2—"Romancing the Stone."

780. **FAIRFIELD—COUNTY—** 334-1411. Thru June 21: "Girl's Night Out."

781. **GREENWICH—CINEMA—** 869-6030. #1—"Romancing the Stone." #2—Thru June 21: "Reuben, Reuben."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Gremlins." #2—"The Natural." #3—Thru June 21: "Once Upon a Time in America." Beg. June 22: "The Karate Kid."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Indiana Jones and the Temple of Doom."

784. **NORWALK—CINEMA—** 838-4504. #1—Thru June 21: "Sixteen Candles." #2—"Romancing the Stone."

785. **NORWALK—NORWALK—** 866-3010. "Beat Street."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru June 19: "Backstage at the Kirov"; "From Mao to Mozart: Isaac Stern in China." June 20-23: "And the Ship Sails On." June 24-25: "Silkwood."

789. **SPRINGDALE—STATE—** 325-0250. "Romancing the Stone."

790. **STAMFORD—AVON—** 324-9205. #1—"Beat Street." #2—Thru June 21: "The Executioner Part II."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Star Trek III: The Search for Spock." #2—"Ghostbusters." #3—Thru June 21: "Footloose." Beg. June 22: "Top Secret!"

792. **STAMFORD—PARK PLACE—** 323-1600. #1—Thru June 21: "Entre Nous." Beg. June 22 (tent.): "A Woman in Flames." #2—Thru June 21: "Diva." Beg. June 22 (tent.): "The Man Who Knew Too Much (1956)."

93. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Indiana Jones and the Temple of Doom." #2—Thru June 21: "Moscow on the Hudson." Beg. June 22: "The Pope of Greenwich Village."

94. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Gremlins." #2—"Ghostbusters." #3—Thru June 21: "Star Trek III: The Search for Spock." Thru June 22 (tent.): "The Pope of Greenwich Village."

'95. **WESTPORT—FINE ARTS—** 227-3324. #1—"Ghostbusters." #2—Thru June 21: "Reuben, Reuben." #3—227-9619. "The Natural." #4—226-6666. "Gremlins."

'96. **WESTPORT—POST—** 227-0500. "Indiana Jones and the Temple of Doom."

'98. **WILTON—CINEMA—** 762-5678. "Star Trek III: The Search for Spock."

New Jersey

(Area Code 201)

Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Ghostbusters." #2—"Gremlins." #3—"Star Trek III: The Search for Spock."

801. **HARRISON—WARNER—** 482-8550. #1—"Beat Street." #2—Thru June 21: "Police Academy." Beg. June 22: "The Karate Kid."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Romancing the Stone." #2—"Gremlins."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"Ghostbusters." #2—"Star Trek III: The Search for Spock." #3—"Indiana Jones and the Temple of Doom."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1 & #3—"Star Trek III: The Search for Spock." #2 & #4—"Ghostbusters."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1 & #3—"Indiana Jones and the Temple of Doom." #2—"Gremlins." #4—"The Natural." #5—"Once Upon a Time in America." #6—"Beat Street."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru June 21: "Police Academy"; "Never Say Never Again." Beg. June 22: "Sixteen Candles."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Ghostbusters."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru June 21: "Splash." Beg. June 22: "The Pope of Greenwich Village."

817. **LIVINGSTON—COLONY—** 992-0800. Thru June 21: "Moscow on the Hudson." Beg. June 22: "The Karate Kid."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Ghostbusters."

819. **MILLBURN—RKO—** 376-0800. #1—Thru June 21: "Splash." Beg. June 22: "The Karate Kid." #2—Thru June 21: "Police Academy." Beg. June 22: "The Pope of Greenwich Village."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"Star Trek III: The Search for Spock." #2—Thru June 21: "Police Academy." Beg. June 21: "The Karate Kid." #3—Program unavailable.

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Beat Street." #2—"Girl's Night Out." #3—"Once Upon a Time in America."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—Thru June 21: "Beat Street." Beg. June 22: "The Karate Kid." #2—Thru June 21: "Police Academy." Beg. June 22: "The Pope of Greenwich Village." #3—"Star Trek III: The Search for Spock."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. #1—"The Natural." #2 & #3—"Ghostbusters."

828. **VERONA—VERONA—** 239-0880. "Romancing the Stone."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Indiana Jones and the Temple of Doom." #2—Thru June 21: "Gremlins." Beg. June 22: "Rhinestone." #3—"Gremlins."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru June 21: "Police Academy."

841. **CRANFORD—RKO—** 276-9120. #1 & #2—"Star Trek III: The Search for Spock." #2—Beg. June 22: "The Karate Kid."

842. **ELIZABETH—ELMORA—** 352-3483. Thru June 21: "Police Academy." Beg. June 22: "The Karate Kid."

846. **LINDEN—TWIN—** 925-9787. #1—Thru June 21: "Beat Street." #2—Thru June 21: "Police Academy." Beg. June 22: "The Pope of Greenwich Village."

848. **ROSELLE PARK—PARK—** 245-0358. Thru June 21: "Moscow on the Hudson." Beg. June 22: "Police Academy."

849. **SUMMIT—STRAND—** 273-3900. "Star Trek III: The Search for Spock."

851. **UNION—FIVE POINTS—** 964-3466. "Gremlins."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "The Natural."

854. **UNION—RKO—** 686-4373. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Romancing the Stone." #2—"The Natural." #3—"Splash."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Beat Street." #2—"Once Upon a Time in America."

Bergen County

860. **BERGENFIELD—BERGENFIELD—** 385-1600. "Splash."

861. **CLOSTER—CLOSTER—** 768-8800. "The Natural."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Beat Street." #2 & #4—"Indiana Jones and the Temple of Doom." #3—"The Natural."

863. **EMERSON—TOWN—** 261-1000. "Ghostbusters."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru June 21: "Girl's Night Out." #2—Tent.: "Moscow on the Hudson."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Star Trek III: The Search for Spock." #2—"Once Upon a Time in America."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Gremlins." #2—Thru June 21: "Gremlins." Beg. June 22: "The Pope of Greenwich Village."

868. **FORT LEE—SHARON—** 224-0202. "Ghostbusters."

873. **OAKLAND—TWIN—** 337-4478. #1—"Ghostbusters." #2—"Gremlins."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru June 21: "Moscow on the Hudson." #2—Thru June 21: "Police Academy."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Once Upon a Time in America."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1, #5 & #7—"Indiana Jones and the Temple of Doom." #2—"The Natural." #3—Thru June 21: "Romancing the Stone." Beg. June 22: "Rhinestone." #4 & #6—"Ghostbusters." #8—"Beat Street." #9 & #10—"Star Trek III: The search for Spock."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—Thru June 21: "Splash." Beg. June 22: "The Karate Kid." #2 & #3—"Gremlins." #2—Beg. June 22: "The Pope of Greenwich Village."

880. **RAMSEY—CINEMA—** 825-2090. Thru June 21: "The Natural." Beg. June 22: "The Pope of Greenwich Village."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. "Beat Street."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1 & #3—"Indiana Jones and the Temple of Doom." #2—"Ghostbusters." #3—Beg. June 22: "The Karate Kid." #4—"Star Trek III: The Search for Spock."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru June 21: "Moscow on the Hudson." #2—Thru June 21: "Police Academy."

886. **TEANECK—MOVIE CITY—** 836-3334. #1—Thru June 21: "Moscow on the Hudson." #2—Thru June 21: "Police Academy." #3—Thru June 21: "This Is Spinal Tap."

887. **TENAFLY—BERGEN—** 567-0004. Thru June 21: "Fanny & Alexander." Beg. June 22: "The Karate Kid."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Thru June 21: "Greystoke: The Legend of Tarzan, Lord of the Apes."

889. **WESTWOOD—PASCACK—** 664-3200. "Gremlins."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G: General Audiences. All ages admitted.
PG: Parental Guidance Suggested. Some material may not be suitable for children.
R: Restricted. Under 17 requires accompanying parent or adult guardian.
X: No one under 17 admitted.

New Films

★ **New films recommended by *New York's* critic.**

AFTER THE REHEARSAL—(1hr. 12m., '84) In Swedish, Eng. subtitles. During the preparations for a production of Strindberg's *A Dream Play,* the director engages in a series of confrontations with his leading actresses. With Erland Josephson, Ingrid Thulin, Lena Olin. Dir. Ingmar Bergman. R. **86**

BEAT STREET—(1hr. 42m., '84) A musical about the despairs, dreams and triumphs of the young people involved in the world of break dancing, rap music and graffiti art. With Rae Dawn Chong, Guy Davis, Leon W. Grant, Jon Chardiet, the N.Y.C. Breakers, the Rock Steady Breakers, and The Magnificent Force. Dir. Stan Lathan. PG. **14, 41, 70, 92, 97, 99, 103, 109, 118, 202, 203, 210, 225, 237, 306, 307, 401, 403, 407, 410, 411, 422, 426, 438, 443, 448, 500, 531, 533, 545, 550, 554, 567, 570, 616, 621, 629, 632, 643, 658, 663, 714, 728, 730, 733, 735, 745, 755, 772, 777, 785, 790, 801, 807, 822, 825, 846, 858, 862, 878, 882**

BEYOND GOOD AND EVIL—(1hr. 46m., '84) In Italian, Eng. subtitles. A subjective portrait of the lives of three historical figures: Friedrich Nietzsche, Lou Andreas Salomé and Paul Rée. With Erland Josephson, Dominique Sanda, Robert Powell, Virna Lisi. Dir. Liliana Cavani. **47**

★**BOUNTY, THE**—(2hrs. 12m., '84) A somber, powerful, fascinating retelling of the immortal mutiny on the *Bounty* in 1789. In this version, Mr. Bligh (Anthony Hopkins) is a fiercely ambitious sailor who risks the lives of his crew for glory, but he's hardly a sadist or tyrant. When the *Bounty* arrives at Tahiti, the men, exhausted and sex-starved, take up with the incredibly fleshy and beautiful native girls. Putting to sea, Bligh tries to reimpose military discipline, and when the crew resists, he grows excessively harsh. The mutiny, led by a very young and inexperienced Fletcher Christian (Mel Gibson) is not an exultant explosion of cleansing violence but a sickening, almost incoherent outburst of rage and dismay. *The Bounty* isn't priggish, but it has an eighteenth-century, Tory point of view: Sensuality and indolence destroy the crew not only as members of the navy but as men. Hopkins, wearing his hair in a pugnacious Napoleon cut, gives his first robust movie performance, and Mel Gibson, very modest for so glamorous an actor, lets his voice go high and weepy in the mutiny scene, a gamble that works very well. The director, Roger Donaldson, likes to work close in, and he doesn't mind letting his shots get messy, if mess is called for. A few scenes could be juicier, but Donaldson's even-handed approach to the moral issues has strength and integrity. Written by Robert Bolt, from the novel, *Captain Bligh and Mr. Christian,* by Richard Hough. PG. **85**

BREAKIN'—(1hr. 30m., '84) Two talented, breakdancing street performers are determined to make it in movies despite having been refused an audition. With Lucinda Dickey, "Shabba-Doo," "Boogaloo Shrimp," Ben Lokey, Phineas Newborn III, Christopher McDonald. Dir. Joel Silberg. PG. **38, 100, 424, 541, 567, 574, 717**

CAREFUL HE MIGHT HEAR YOU—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. **56**

EDITH AND MARCEL—(2hrs. 20m., '83) In French, Eng. subtitles. The story of legendary chanteuse Edith Piaf's love affair with Marcel Cerdan, the world-champion middleweight boxer. With Evelyne Bouix, Marcel Cerdan Jr., Charles Aznavour, Jacques Villeret, Jean-Claude Brialy. Dir. Claude Lelouch. **51**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Guitierrez and David Villalpando. R. **2, 90**

★**ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88, 422, 754, 792**

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. **86**

★**FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **657, 663, 667, 887**

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audience (or for the filmmakers either). Lithgrow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnastics—Kevin Bacon races up and down between rows of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven.* Music by Kenny Loggins and others. PG. **42, 637, 649, 791**

GABRIELA—(1hr. 44m., '84) In Portuguese, Eng. subtitles. Sonia Braga, an authentic sex star (what else can you call her?), has the most beautiful, satiny light brown skin, the most amazingly supple waist, and the most perfect everything else you've ever seen. As an actress, she is . . . enthusiastic. In this second Bruno Barreto adaptation of a Jorge Amado novel (*Dona Flor and Her Two Husbands* was the first), Braga is a country girl who moves in, first as cook, then as mistress, then as wife, with an amiable Turkish-Italian émigré (Marcello Mastroianni) in a Brazilian port town in the twenties. Here and there, the preoccupations of a serious novel, looking like the ruins of a sturdy old building after a bombing raid, appear in *Gabriela,* but the thematic development is highly disorganized, the narrative intermittent. Every time the movie unravels, Braga rips off her dress (or has it ripped off) and jumps onto Mastroianni as if he were some sort of perpendicular hobbyhorse. Teasingly sensual music by Antonio Carlos Jobim. R. **55**

★**GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30 million, it was shot all over New York and on massive sets in Burbank, yet it's loose and silly, with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W.C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Most of the recent horror classics are given a good razzing, including Saint Spielberg's *Poltergeist,* but *Ghostbusters* doesn't live off parody. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. **6, 24, 33, 72, 92, 105, 109, 114, 118, 205, 223, 234, 236, 303, 401, 402, 410, 412, 419, 448, 521, 529, 531, 540, 543, 550, 559, 567, 602, 617, 622, 625, 632, 635, 640, 649, 664, 702, 708, 711, 713, 717, 745, 746, 775, 791, 794, 795, 800, 804, 806, 810, 818, 827, 854, 863, 868, 873, 878, 883**

GREMLINS—(1hr. 45m., '84) Ghoulishly witty but finally empty-headed horror film. A generous, thoughtful daddy (Hoyt Axton) buys a Christmas present for his son—a harmless, furry little creature found in a Chinatown junk shop. But the son, Billy (Zach Galligan) and his family inadvertently shine lights in the creature's face, feed him after midnight, and get him wet (all forbidden), and so the cutesy-pie mutates, multiplies itself, and gives birth to a horde of scaly, clawed little monsters—sort of flying dragon-lobsters, with the charm of vampire bats. Gleeful, mocking troublemakers, with the nonstop ingenious malice of little boys out of control, the creatures play funny, nasty tricks, nearly destroying the town. The town fights back, and the gremlins are ground, flung, dashed to death. This film, written by Chris Columbus, directed by Joe Dante, and produced and to some degree shaped by Steven Spielberg, is inventive and witty in a macabre way, but after a while one is worn out by the horror-film sadism, the grinding what-will-they-do-next unpleasantness that it shares with *Alien* and other gentle examples of the art of film. The movie is filled with references to other movies; it uses pop the way 19th-century novelists used classical learning. But so what? It's still a horror movie about little creatures. PG. **21, 37, 58, 83, 93, 109, 111, 118, 201, 206, 210, 225, 237, 305, 307, 401, 402, 412, 420, 428, 439, 512, 519, 523, 541, 543, 558, 561, 567, 606, 616, 625, 633, 651, 653, 700, 710, 714, 716, 719, 727, 732, 747, 777, 778, 782, 794, 795, 800, 803, 807, 811, 830, 851, 867, 873, 879, 889**

GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES—(2hrs. 9m., '84) Imposing but stiff and uninvolving. Director Hugh Hudson, and his screenwriters Michael Austin and P.H. Vazak (a pseudonymn for Robert Towne), have taken what is essentially pulp-fantasy material and dramatized it with grim zoological-anthropological "authenticity." The young Lord and Lady Greystoke, shipwrecked off the coast of West Africa, build a tree house, have a baby, and die. The child is raised by apes, and immediately the movie is in trouble. Which ape is which? And how can we stay interested in their fights, in the beasts (played by actors inside Rick Baker's costumes) lurching around and thwacking the ground with their arms? Ian Holm, as the Belgian explorer D'Arnot, shows up, teaches the young man (whose name is John Clayton) how to speak English, and hauls him off to Scotland, where he falls into the arms of his grandfather, the Earl of Greystoke (Ralph Richardson). Richardson, the most generously humane actor of his day, warms the movie up a little. But Hudson lays on the upper-class pomp by the yard, and Clayton (Christopher Lambert), rather than acting amoral and sexually aggressive (as we would expect of a man raised in the jungle) turns out to be a better Edwardian than any of the fops raised in nurseries. The movie wants to celebrate Tarzan as a natural man without letting him be wild. It tames him. Cinematography by the great John Alcott. PG. **6, 32, 420, 442, 502, 518, 524, 654, 888**

GUEST, THE—(1hr. 54m., '77) In 1926, a fifty-three-year-old South African poet, naturalist and morphine addict, a guest in the home of a family of pious Boer farmers, decides to overcome his habit. Based on a play by Athol Fugard. Starring Fugard, Marius Weyers, Gordon Vorster, Wilma Stockenstrom. Dir. Ross Devenish. **2**

HEAT OF DESIRE—(1hr. 29m., '84) In French, Eng. subtitles. A Parisian university professor recklessly pursues a young woman even when his passion threatens all that is important and stable in his life. With Patrick Dewaere, Clio Goldsmith, Jeanne Moreau, Guy Marchand, Pierre Dux. Dir. Luc Beraud. R. **61**

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark,* Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virually nonstop thrills is exhausting; You come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. Like the great silent comics, he knows that it's not just thrills that count, but the linkage of thrills in a rhythmically charged succession leading to a topper. *Indiana Jones* has at least four such sequences, and several of them are dazzling. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. In all, the movie has excitement without beauty or genuine wit. PG **24, 31, 80, 104, 111, 118, 205, 223, 234, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 552, 567, 603, 616, 628, 648, 663, 664, 701, 708, 714, 716, 719, 722, 732, 756, 772, 774, 783, 793, 796, 804, 807, 811, 830, 854, 862, 878, 883**

IREZUMI—(1hr. 28m., '84) In Japanese, Eng. subtitles. A young woman in contemporary Japan, obsessed with her love for a man, struggles with the constraints of the traditionally obedient female role. With Masayo Utsunomiya, Tomisaburo Wakayama. Dir. Yoichi Takabayashi. **86**

KARATE KID, THE—(2hrs. 6m., '84) A coming-of-age story about a teenage boy who takes up karate to learn how to defend himself from a local gang. With Ralph Macchio, Noriyuki "Pat" Morita. Dir. John G. Avildsen. PG. **45, 60, 100, 109, 114, 118, 203, 210, 300, 305, 403, 410, 420, 422, 428, 447, 448, 529, 541, 552, 559, 567, 616, 629, 637, 640, 643, 658, 663, 705, 710, 711, 715, 731, 733, 735, 745, 774, 782, 801, 817, 819, 821, 825, 841, 842, 879, 883, 887**

LE DERNIER COMBAT—(1hr. 30m., '83) A science-fiction adventure set in a post-apocalyptic wasteland of deserts and desolate cities where people have lost the ability to speak. With Pierre Jolivet, Jean Bouise, Fritz Wepper, Jean Reno. Dir. Luc Besson. R. **6**

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. PG. **16, 73, 534, 536, 723**

MARIGOLDS IN AUGUST—(1hr. 27m., '79) The story of three South African men: two blacks, one employed as a gardener and the other who covets his job, and a coloured snake-catcher, a philosophical old man whose humanism contrasts sharply with the competitiveness of the two blacks. Written by Athol Fugard. With Fugard, Winston Ntshona, John Kani. Dir. Ross Devenish. **2**

★ **MISSION, THE**—(1hr. 47m., '84) In Farsi, Eng. subtitles. The talented Iranian émigré Parviz Sayyad has written and directed what might be called the first Ghandian thriller. It's about fanaticism tamed by kindness and humor. The fanatic in question, Daoud (Houshang Touzie), is an assassin working for Khomeini's secret police who is given the job of eliminating, in New York, an exiled colonel who once worked for SAVAK (the shah's police). He stalks the colonel (played by Sayyad himself) through the unfamiliar city, yet every time he is about to throttle him, a jogger, a bum, or two muggers get in the way. Like Martha Raye in *Monsieur Verdoux,* the colonel is exuberantly unkillable. Facing his would-be assailant, he invites him home and introduces him to his children and his good-looking sister-in-law (Mary Apick), surrounding him with affection and attention, and arguing him out of his most deeply held simplicities. *The Mission* has been told from Daoud's point of view, so we directly experience his bafflement, his frustration, and his eventual enlightenment. There's a chilling double-twist ending though that suggests that love may not be enough. An extraordinarily well-written and well-acted low-budget movie. **5**

MOSCOW ON THE HUDSON—(1hr. 57m., '84) Paul Mazursky's sweet-tempered, neo-melting-pot myth about a Soviet musician who defects to America. To be precise, he defects to New York, that many-towered Babel in which, as this movie has it, virtually no one speaks more than a few words of English. The musician, Vlad (Robin Williams), isn't wary the way a native New Yorker would be, so he doesn't find it unusual that his best friend is a black from Alabama (Cleavant Derricks), a sort of internal émigré; his girlfriend an Italian (Maria Conchita Alonso); and his lawyer a Cuban (Alejandro Rey) who floated to Miami some years earlier. These people not only like Vlad, who is easy to like, they like one another, and hang out together. Is this possible? Wouldn't most new arrivals stick with their own tribe? The movie's family-of-man spirit comes too easily and feels a bit forced. Yet Robin Williams is wonderful—bearded and hairy, a small, innocuous man in the early, excellent Moscow scenes (shot in Munich), his Vlad becomes open and gregarious in New York. The movie is anecdotal (rather than carefully plotted) and some of the anecdotes aren't as good as they should be, but its portrait of New York as a many-tongued chaos is hilarious and exact. Leon Capetanos worked with Mazursky on the screenplay. R. **14, 38, 50, 74, 97, 211, 212, 403, 414, 416, 436, 511, 535, 542, 547, 559, 570, 617, 626, 645, 666, 705, 720, 731, 733, 735, 774, 793, 817, 848, 864, 874, 885, 886**

NATURAL, THE—(2hrs. 10m., '84) Adapting Bernard Malamud's 1952 novel, writers Roger Towne and Phil Dusenberry and director Barry Levinson have produced a golden-hued, soft-edged evocation of baseball in the twenties and thirties. The hero, Roy Hobbs (Robert Redford), a great young player, gets shot by a psychotic woman who preys on athletes but eventually makes it to the big leagues years later and breaks records. Nothing in the movie is meant to be taken straight: Hobbs's drives are so powerful they smash the scoreboard clock to pieces; he succumbs to another annihilating woman (Kim Basinger) and suffers a disastrous slump, breaking out of it only when an angel in white (Glenn Close) stands up behind the dugout in the middle of a game and redeems him. Despite some picturesque and funny moments (the movie's comic-poetic highpoint: Hobbs literally knocking the cover off the ball), *The Natural* turns into honeyed kitsch. Most of Malamud's acrid humor has been removed, and Robert Redford gives a performance that is practically neutral—he holds the camera for an eternity with his level gaze and then doesn't deliver anything. After a while, the elegiac tone gives you the creeps. With Robert Duvall, Wilford Brimley, Richard Farnsworth, and Darren McGavin. PG. **23, 30, 48, 92, 105, 114, 202, 206, 211, 225, 305, 403, 418, 423, 428, 501, 523, 531, 533, 541, 561, 566, 616, 621, 627, 630, 632, 635, 640, 643, 648, 667, 702, 705, 709, 710, 711, 715, 717, 745, 758, 774, 782, 795, 807, 827, 852, 857, 861, 862, 878, 880**

ONCE UPON A TIME IN AMERICA—(2hrs. 24m., '84) Sergio Leone's epic chronicle of Jewish gangsters in America has suffered more than an hour's trimming at the hands of its American distributor (the Ladd Company). Judging from what's left, one cannot be sure that the movie worked at any length: The screenplay, concocted by Leone and five other Italian writers (with uncredited work by Norman Mailer and Nicholas Pileggi) is often ludicrous; the Jewish atmosphere is so thin and perfunctory that the gangsters might as well have been Sicilian Catholics; the central plot-mechanisms are murky and unconvincing. But still, this odd, botched movie is worth seeing. Leone, who made the spaghetti Westerns years ago, has emphasized the white-hot connections between sex and violence in a more explicit way than earlier directors of gangster films have; some of this picture pushes beyond the forbidden into areas that are both funny and lewd. Excellent performances by James Woods, Robert De Niro, Tuesday Weld, Joe Pesci, and Burt Young. R. **22, 32, 71, 109, 118, 201, 203, 234, 300, 403, 407, 411, 418, 422, 427, 512, 541, 554, 567, 616, 668, 708, 710, 745, 782, 807, 822, 858, 866, 875**

POLICE ACADEMY—(1hr. 41m., '84) A police academy endures the antics of a motley group of misfits when forced to follow an open admissions policy. With Steve Guttenberg, Kim Cattrall, Bubba Smith, George Gaynes. Dir. Hugh Wilson. R. **11, 36, 97, 99, 100, 118, 213, 228, 236, 300, 406, 413, 436, 438, 442, 443, 447, 451, 511, 518, 530, 532, 535, 545, 547, 548, 554, 567, 609, 612, 616, 638, 639, 641, 644, 645, 658, 660, 666, 720, 721, 724, 731, 745, 801, 809, 819, 821, 825, 840, 842, 846, 848, 874, 885, 886**

POPE OF GREENWICH VILLAGE, THE—(2hrs. 10m., '84) Reviewed in this issue. R. **14, 72, 83, 85, 201, 206, 210, 213, 401, 403, 407, 422, 533, 536, 541, 562, 625, 648, 705, 709, 730, 747, 774, 793, 794, 813, 819, 825, 846, 867, 879, 880**

★ **PRIVATES ON PARADE**—(1hr. 35m., '84) As a drag-show entertainer who signs on, in 1948, for a tour of military bases in the Far East, British theater stalwart Denis Quilley is the essence of florid queenliness. When Quilley's commander, played by John Cleese, uses the traveling show as a cover to deliver arms to British troops besieged by Communist guerrillas, Quilley appears before some odd audiences. Nuns, missionaries, and Pygmies with spears scratch their heads in bewilderment as Quilley emerges on stage in silks and fruit headdress as Carmen Miranda or in a wig and American-army uniform as one of the three Andrews Sisters. This bittersweet farce, based on the successful Royal Shakespeare Company show written by Peter Nichols, is by turns nostalgic and acridly satirical. The joshing gay idiom, in this context of the empire's sunset, is both soft-edged and ironically heroic, for Quilley, doing his bit in the jungle, is the ultimate trouper. Just as much as *The Dresser*, this movie celebrates theater as an aspect of British valor. The sweet music-hall songs are by Denis King (Nichols wrote the lyrics). Directed by Michael Blakemore, a little pokily, but *con amore*. R. **16, 62**

★ **RACING WITH THE MOON**—(1hr. 48m., '84) An extremely tender teenage love story set in a small California town in 1942, a time when a boy could roam for hours across empty fields or take his girl skinny-dipping without fear of discovery. The hero, Henry "Hopper" Nash (Sean Penn), a quiet, unformed seventeen-year-old with a hidden volatile streak, and his sleepy-eyed, loutish pal, Nicky (Nicolas Cage), are eager to get involved with girls before enlisting in the marines. Hopper falls in love with a serious girl (Elizabeth McGovern) in skirt and saddle shoes, whom he mistakenly thinks is rich; Nicky gets his Betty Grable-type girlfriend pregnant. The moods aren't strong enough, and the picture, as a whole, is too simple and undramatic, but it's charming nonetheless. The director, Richard Benjamin, lets the performances breathe, and while you're watching the actors the naïveté of the script doesn't bother you. Written by Steven Kloves, a 23-year-old U.C.L.A. dropout. Shot in Mendocino, California. PG. **97, 416**

RHINESTONE—(1hr. 51m., '84) In this comedy, a happy-go-lucky New York City cab driver meets a down-home country singer, and the battle of the sexes continues. With Sylvester Stallone, Dolly Parton, Ron Leibman, Richard Farnsworth. Dir. Bob Clark. PG. **32, 60, 206, 225, 307, 407, 411, 420, 541, 566, 604, 617, 632, 663, 727, 732, 744, 830, 878**

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathleen Turner, who gets better and better, is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Queen* (and Douglas is no Bogart), but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on peoples' hands; and Robert

Zemeckis, who has the energy, and also the finesse, of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. **9, 32, 54, 78, 93, 212, 234, 306, 407, 413, 536, 562, 566, 602, 625, 651, 662, 668, 724, 730, 748, 773, 779, 781, 784, 789, 803, 828, 857, 878**

SIXTEEN CANDLES—(1hr. 35m., '84) This teen dating comedy is an odd mixture of brutality and tenderness. Directing for the first time, screenwriter John Hughes (*Mr. Mom, National Lampoon's Vacation*) shoves his minor characters around as if they were dirty trays in a cafeteria. Yet he's created a lovely heroine, Samantha (Molly Ringwald), and he treats her as delicately as he might a princess opening her first ball. A Midwestern high-school sophomore, Samantha has turned sixteen, but no one has noticed; her entire family is preoccupied with her older sister's impending marriage. Meanwhile, at school, she's developed a crush on Jake (Michael Schoeffling), a dark-eyed dreamboat, but is forced to fight off the advances of an infuriating nonstop talker and con artist, the Geek (Anthony Michael Hall). The Geek is the kind of demoniacally inventive kid who reaches his peak of audacity in high school, and the clown-faced, shrimpy Hall gives him a nervous, high-torque delivery. He's very funny, and so are his two followers, gangly, nearly mute collections of elbows, knees, and shiny orthodontia who travel around school with more electronic gear on their heads than the astronauts. A minor but entertaining movie. PG. **32, 76, 213, 228, 407, 447, 451, 530, 532, 533, 541, 542, 603, 604, 609, 630, 639, 641, 644, 666, 752, 784, 809**

★ **SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. **16, 35, 46, 201, 210, 413, 420, 447, 500, 526, 533, 536, 541, 658, 710, 744, 813, 819, 857, 860, 879**

STAR TREK III: THE SEARCH FOR SPOCK—(1hr. 45m., '84) Not as pedantic as the first *Star Trek* movie or as excruciatingly silly as the second. Leonard Nimoy directs this time (no wonder they can't find him), and while not trying anything new, he keeps the show moving along well enough. The filmmakers don't get nearly enough out of planet Genesis, where the processes of life and death are immensely sped up; Genesis remains an unrealized s.f. concept, not a special-effects triumph. But the villains are good this time, the Klingons, who speak in a made-up language (created by Marc Okrand) consisting entirely of guttural commands. Theater actor Christopher Lloyd is particularly creepy and entertaining as the warlord Kruge, a black-souled sadist muttering secrets and threats into the ears of repulsive henchmen. One's patience only runs out at the end, when the whole crew arrives at Spock's home, the planet Vulcan, and the tone turns gloomy and pious, with Dame Judith Anderson turning her hawklike profile to the camera, enunciating like crazy as she shuts her eyes and prays. Can she be praying for the end of *Star Trek*? No, the movie concludes with the words ". . . and the adventure continues." PG. **24, 33, 80, 104, 113, 114, 118, 205, 212, 237, 304, 407, 408, 410, 413, 422, 426, 450, 531, 537, 541, 551, 557, 567, 606, 616, 625, 628, 634, 640, 664, 700, 708, 713, 719, 721, 722, 732, 746, 751, 775, 791, 794, 798, 800, 804, 806, 821, 825, 841, 849, 866, 878, 883**

STREETS OF FIRE—(1hr. 34m., '84) The talented Walter Hill, working with screenwriter Larry Gross, has committed the supremely foolish mistake of taking rock lyrics seriously. The result is "A Rock & Roll Fable" in which the myths of the Old West are grafted onto the world conjured up by a rocker like Bruce Springsteen. Diane Lane is the pop singer kidnapped by black-leather bikers; Michael Paré, who is very handsome and may have talent, is the loner-outsider Cody (as in Buffalo Bill) who enters in a beautiful stolen car (i.e., a white stallion). He picks up a sidekick—sort of a beardless, pistol-packing Gabby Hayes—played by Amy Madigan, and together they rescue Diane. But peace cannot be restored until the leader of the biker thugs, spooky-looking Willem Dafoe, fights Paré with sledgehammers under the el. The movie is set in the urban rock never-never land, a studio-set desolate city of rain-soaked sullen streets. Yet the settings look waxy and glazed, and the whole movie is so brazenly synthetic it makes no emotional connection with us at all. When are directors going to realize that total-artifice movies are boring? PG. **30, 407, 428, 443, 717**

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. Set in Martinique, in 1931, among impoverished sugarcane workers, this first feature by native filmmaker Euzhan Palcy has been shot in brown-tinted color—a mistake for a movie trying to capture the life of a Caribbean island, where strong, bright colors are bound to be part of anyone's experience and memory. In the early scenes, Palcy gives us too many groups of people playing, dancing, quarreling. One fears the film will be an exercise in virtuous ethnographic piety. But then Palcy pulls a story out of the crowded, noisy atmosphere. The hero, José (Garry Cadenat), is an eleven-year-old orphan in the care of his grandmother (Darling Legitimus), a cunning old woman determined to get José the education that would take him out of the sugarcane fields forever. How does a bright, proud boy find his way? Which of the adults—many of them embittered or duplicitous—should he trust, and which of them should he avoid? Based on an autobiographical novel by Joseph Zobel, *Sugar Cane Alley* is both a chronicle of a boy's struggle to master language and a portrait of a community's passage from the mental habits imposed by slavery to something like liberation. PG. **86**

★ **TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **235, 414, 646**

★ **THIS IS SPINAL TAP**—(1hr. 22m., '84) Hilarious mock-documentary, in the style of Martin Scorsese's *The Last Waltz*, about the American tour of a stupefyingly bad imaginary rock band. Four of the most banal poseurs ever to come out of England, Spinal Tap has milked every fashion of the last twenty years without once achieving authenticity or skill. This movie, wickedly funny about the clichés of rock, has been shot in a jerky, rush-into-close-up documentary style that is itself a marvelous send-up of pseudo-authenticity. Directed by Rob Reiner, who appears, tugging his beard, as a Scorsese-type interviewer; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. R. **20, 70, 653, 779, 886**

TIBET: A BUDDHIST TRILOGY—(4hrs., '80) A three-part documentary about Tibetan Buddhist culture and politics. Dir. Graham Coleman. **3**

TOP SECRET!—(1hr. 30m., '84) A spoof of WW II, espionage, and Elvis Presley movies, among other things. With Val Kilmer, Lucy Gutteridge, Omar Sharif, Peter Cushing. Dir. Jim Abrahams, David Zucker and Jerry Zucker. PG. **35, 38, 74, 625, 777, 791**

UNDER THE VOLCANO—(1hr. 52m., '84) Reviewed in this issue. R. **62**

Revivals

AGUIRRE, THE WRATH OF GOD—(1hr. 30m., '72) In German, Eng. subtitles. A strange, strikingly photographed, campy allegory about the Spanish conquistadors and the plunder of Peru. The trouble with this film is not its bloody excesses but the insufficiencies of Director Werner Herzog's imagination. We never come to understand Aguirre or why he is trusted. With Klaus Kinski. Dir. Werner Herzog. **96**

ANATOMY OF A MURDER—(2hrs. 41m., '59) In this highly satisfying courtroom melodrama, Otto Preminger worked in a semi-documentary style—f different from his usual glossy mode—that turns out be perfectly suited to his morally ambiguous tempe ament. Wonderful performances by James Stewart an upcountry Michigan lawyer, Lee Remick as beautiful rape victim, Ben Gazzara as her surly hu band. Screenplay by Wendell Mayes; insinuating ja score by Duke Ellington. **10**

DIVA—(2hrs. 3m., '82) In French, Eng. subtitle There's a rapturous pop beauty in this audacious an original romantic chase thriller, the first film directe by Jean-Jacques Beineix. A Parisian postman (Fre eric Andrei), in love with an American black ope singer (Wilhelmenia Wiggins Fernandez), makes a illegal tape of one of the diva's concerts; he als comes into possession of a tape incriminating a Par cop. People keep trying to kill him to get both of thes tapes and he has no reason why. A mad combinatic of ritzy magazine graphics and intentionally chea junk-movie melodrama, much of *Diva* is intentionall absurd yet extraordinarily beautiful or funny. **60, 79**

FAME—(2hrs. 14m., '80) A vivid, juicy musical abo teenage actors, dancers, and musicians at New York High School of Performing Arts. Written by Christo pher Gore and directed by Alan Parker *(Midnigl Express)*, the movie starts well, emphasizing the et nic humor and abrasiveness of the city's youth, bu then takes a disastrous turn toward maudlin mel drama about the fate of the performing artist. **89**

MAN WHO KNEW TOO MUCH (1934), THE—(1hr. 24m.) Alfred Hitchcock's first great commercia success concerns a couple whose daughter is kid napped by a gang of political assassins. It's still excit ing today. With Peter Lorre and Leslie Banks. **10**

MAN WHO KNEW TOO MUCH (1956), THE—(2hrs.) Slower and heavier than Hitchcock's firs (1934) version, but the expansiveness and weight pa off. The elaborate early scenes, which establish th discomfort of James Stewart and Doris Day as tourist in Marrakesh, set us up for the disasters and disorient ing confusions they experience in that city. And th neurotic conflicts in their marriage make the crise that much more wrenching. One of Hitchcock's mos deeply felt thrillers. Screenplay by John Michae Hayes. PG. **16, 213, 422, 792**

MY NIGHT AT MAUD'S—(1hr. 45m., '70) In French, Eng. subtitles. Eric Rohmer's first international success, a remarkably intelligent comedy about a Catholic intellectual (Jean-Louis Trintignant) who spends the night resisting the advances of a dark-haired beauty (Francoise Fabian). Miraculously, the movie is witty rather than priggish. With Marie-Christine Barrault. **2**

ROPE—(1hr. 20m., '48) Alfred Hitchcock's thriller about two young men who kill a college friend for sport, then hide the corpse in a trunk which they use as a table to serve dinner to unaware guests. With James Stewart, John Dall, Farley Granger. PG. **16, 57, 88**

RULES OF THE GAME—(1hr. 50m., '39) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. **96**

SEDUCTION OF MIMI, THE—(1hr. 29m., '74) In Italian, Eng. subtitles. An uproarious satire on machismo, Italian style. A Sicilian worker named Mimi messes up his life by trying to follow his expected role as a man, and succumbs to pressures that make him give up his principles. With Giancarlo Giannini and Mariangela Melato. Dir. Lina Wertmüller. **96**

SUSPICION—(1hr. 39m., '41) Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he really loves her money, and wants to kill her so he can have it all. A maliciously entertaining Hitchcock film, even if Fontaine makes you wish Grant would strangle her and get it over with. **13**

THAT'S ENTERTAINMENT—(2hrs. 12m., '74) A hefty, nostalgic serving of scenes from old MGM musicals—numbers you'll want to enjoy again and again, as well as uproariously campy monstrosities. Plus reminiscences, and rare glimpses of stars' early efforts. Dir. Jack Haley Jr. **89**

UNFAITHFULLY YOURS (1948)—(1hr. 45m.) The original version, and great fun. Rex Harrison, at his most arrogantly flamboyant, is the Thomas Beecham-like conductor who imagines three different responses to his wife's adultery while conducting the music of Wagner, Rossini, and Tchaikovsky. Each fantasy takes its character from the music. Hilarious and disturbing. With Linda Darnell as the wife. Written and directed by Preston Sturges. **95**

YOJIMBO—(1hr. 50m., '61) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in 19th-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **7**

THEATER

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Broadway

Previews and Openings

Monday, June 18

DESIGN FOR LIVING—George C. Scott directs Jill Clayburgh, Raul Julia, and Frank Langella in a revival of the 1933 Noel Coward comedy about a *ménage à trois,* featuring Helena Carroll, Lisa Kirk, Ann Swift, Richard Woods, Robertson Carricart, and Arthur French. Previews now prior to a 6/21 opening. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; tickets for previews $24 for all performances exc. Sat. evenings which are $27. After opening, $30, exc. Sat. which are $33. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. All major credit cards.

Now Playing

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich in a revival of the Arthur Miller play; directed by Michael Rudman. With Louis Zorich, Stephen Lang, David Chandler, John Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Patricia Fay, and David Huddleston. Tues.-Fri. at 8, Wed. at 2, Sat. & Sun. at 3; $32.50-$37.50. (No Saturday evening perf.) Closes 7/1. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Ron Holgate, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Robert Prosky, Lane Smith, James Tolkan, Jack Wallace, and J.T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

GOTTA GETAWAY!—A musical starring Liliane Montevecchi, Tony Azito, Loretta Devine, Alyson Reed, illusionists and animal trainers Ron and Joy Holiday, and, of course, the Rockettes. Action takes place on an ocean liner sailing to exotic ports-of-call, and the production includes new songs, old favorites, an American jazz ballet, a Siberian tiger, a panther, a leopard, and a jaguar; director/choreographer is Larry Fuller. 2:30 & 8 daily, except Thursdays, thru 9/5; $17-$22. **Radio City Music Hall,** 1260 Sixth Avenue (246-4600).

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3. $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baranski, Kenneth Welsh, Yeardley Smith, Peter Gallagher, and Vyto Ruginis. On 7/2, John Vickery and Caroline Langerfelt take over the Irons-Close roles. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A.J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $23-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Raymond Baker. Philip Astor does the matinees. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50; thru 7/1. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

BEST WIVES—Raymond Alvin's play deals with the myths, dreams, and realities of two brothers and how a stranger brings their relationship into focus. 6/25-29 at 4 p.m. Free; seats are on a first-come first-serve basis. **Bruno Walter Theater,** at Lincoln Center, 111 Amsterdam Ave. (799-9546).

BROWNSTONE—Musical by Peter Larson, Josh Rubins, and Andrew Cadiff (who also directed), set in a Manhattan brownstone, exploring the lives of five of the tenants. With Ralph Bruneau, Loni Ackerman, Maureen McGovern, Kimberly Farr, and Lenny Wolfe. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12; thru 6/24. **Hudson Guild,** 441 W. 26th (760-9810).

DANNY AND THE DEEP BLUE SEA—A two-character play, by John Patrick Shanley, about a relationship between two violent and lonely young people who meet in a Bronx bar; directed by Barnet Kellman; with June Stein and John Turturro. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $19-$24.50. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

ENDGAME—Samuel Beckett's study of human dependency. Alvin Epstein directs and co-stars with Peter

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THEATER

Evans, Alice Drummond, and James Greene. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $20, $22. **Samuel Beckett Theater,** 410 W. 42nd (594-2826).

THE FANTASTICKS—A musical fable in its zillionth year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

FOUND A PEANUT—Donald Margulies's play about confrontation within a group of children in the backyard of a Brooklyn tenement. The eight children are played by adults; directed by Claudia Weill. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 6/24. **Public/Anspacher,** 425 Lafayette (598-7150).

HOLY JUNKIE—John Quinn's play deals with the emotional experiences of drug addicts; directed by James Jennings; featuring James Nixon, Jane Culley, and Michael Halata. $15-$18. **American Theater of Actors,** 314 W. 54th (581-3044).

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Jerry Stiller, Christopher Walken, and Sigourney Weaver. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $15-$30. **Promenade Theater,** 76th & Bdway (580-1313).

ICE BRIDGE—John F. Forster's play, set in a nuclear missile silo/weather station above the Arctic Circle, presented by the Vietnam Veterans Ensemble Theater Company. Wed.-Sun. at 8, Sat. & Sun. at 3; $12-$14. **Public/Other Stage,** 425 Lafayette St. (598-7150).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Barbara Barrie, Peg Murray, Jerry Lanning, Tom Robbins, Cristine Rose. **Playwrights Horizons,** 416 W. 42nd (279-4200). On 6/20, play moves to **Lucille Lortel Theater,** 121 Christopher (924-8782).

KENNEDY AT COLONUS—Laurence Carr's play which traces the career of Robert F. Kennedy from 1960 to his death in 1968; directed by Steve Zuckerman; with Christopher Curry, Will Jeffries, Nicholas Wyman, Beth McDonald, & Daniel Whitner. Mon.-Sat. at 8, Wed. & Sat. at 2; $16-$20. **47th St. Theater,** 304 W. 47th (265-0794).

LINDA HER AND THE FAIRY GARDEN—A curtain-raiser and a full one-acter by Harry Kondoleon described as comic fantasies; directed by Carole Rothman. With Brooke Adams, Brenda Currin, Staci Love, Patrick Kilpatrick, John Glover, Carol Kane, Anne Lange, Rick Porter, Mark Soper, and Robert Weil. Tues.-Sun. at 8; $10, $12; thru 7/1. **McGinn/Cazale Theatre,** 76th & Bdway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE NEST OF THE WOOD GROUSE—Soviet playwright Victor Rozov's drama, set in Moscow, of a diplomat and his family in crisis (play's title derives from the wood grouse's deafness during its mating ritual). The stars are Eli Wallach, Anne Jackson, Mary Beth Hurt, and Phoebe Cates. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18. **Public/Newman,** 425 Lafayette St. (598-7150).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust"; directed by Albert Evans. With Stephen Berger, Fay DeWitt, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Fri. at 8, Sun. at 7:30, Sat. at 7 & 10, Sun. at 3. **The Ballroom Theater,** 253 W. 28th (594-0326).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage Two,** 307 W. 26th (242-7800).

PRIVATE SCENES—Ed Kaski and Carla Spindt star in Joel Homer's play about a young man and woman; directed by Maggie Harrer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

THE SHADOW OF A GUNMAN—Sean O'Casey's comedy of Irish life within the I.R.A.; directed by Jim Sheridan. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7:30; $15-$20. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

ROBERT FROST: FIRE AND ICE—A one-ma show, starring Arthur Peterson, about the wit, geniu and trials of America's poet laureate. Tues.-Fri. at Sat. at 2:30 & 8, Sun. at 3; $15; thru 7/1. **South S Theater,** 424 W. 42nd (279-4200).

ROMEO AND JULIET—Kate Burton and Mark Me calf star in Shakespeare's tragedy, in a Pelica Theatre Company production, directed by Kath Fel and Jeff Glickman. Tues.-Sun. at 8; FREE; (limite engagement). **Boat Basin Theater,** 79th St. and th Hudson River. For information (921-9114).

SPLIT SECOND—Dennis McIntyre's play, directe by Samuel P. Barton and featuring John Danelle, M chele Shay, Norman Matlock, Peter Fernandez, Bi Cwikowski, and Helmar Augustus Cooper, is about policeman facing a crisis of conscience after commi ting a violent act. Tues.-Fri. at 8, Sat. at 7 & 10, Sur at 3 & 7:30; $17.50-$22. **Theatre Four,** 424 W. 55t (246-8545).

TRUE WEST—Sam Shepard's play, directed by Gar Sinise, about two brothers and the movie business Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:3 $18-$22. **Cherry Lane Theater,** 38 Commerce S (989-2020). ●

Theater Companies

ACTORS PRODUCING COMPANY—*In the Works* an evening of five scenes by new American play wrights. 6/18-22 at 8; FREE. **Real Stage,** 320 W 46th (580-8853).

CHERUBS GUILD—Peter Hedge's *Oregon* and Angus MacLachian's *Tiny Demons,* the first set inside a automobile on a highway in northern California, the second focusing on a child's first visit home from the big city. Wed.-Sat. at 8, Sun. at 5; $8; thru 6/28. **Wonderhorse,** 83 E. 4th St. (533-5888).

CHICAGO CITY LIMITS—Improvisational theate with a musical comedy revue. Wed.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—A revival of Lanford Wilson's fascinating *Balm in Gilead,* presents a witty portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Gary Sinise, Terry Kinney, Tanya Berezin, Glenne Headley, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. Wilson is the rare breed of dramatist who sees *all* his characters from the inside, and here shows a true understanding of minutely diverse lives. Tues.-Sat. at 8; Sat. at 2; Sun. at 3 & 7:30, $22.50-$25. **Theater,** 99 7th Ave. So. (924-7100).

FAMILY REPERTORY—*Throw Down II,* a series of vignettes about the lives and struggles of famous boxers. Thurs.-Sat. at 8; $6. **Cuando,** 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Revue, political satire, and improvisation. Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

FREE SHAKESPEARE IN CENTRAL PARK—Joseph Papp presents Shakespeare's *Henry V,* with Kevin Kline in the title role and Mary Elizabeth Mastrantonio as his betrothed; directed by Wilford Leach. Also in the cast are George Martin, Robert Macnaughton, Anthony Heald, Jeffrey Jones, George Guidall, Vivienne Argent, Richard Backus, and Dan Hedaya. 6/22-7/22 at 8; nightly except 6/26, 7/4, 9, & 16. Free tickets distributed at the box office beginning 6:15 on the day of the performance. Get there early! **Delacorte Theater,** Central Park. Enter park at E. 79th & 5th, or at W. 81st.

JEWISH REPERTORY THEATRE—*Kuni Leml,* a new musical, in English, based on Goldfadn's classic Yiddish comedy, set in Odessa in 1880, pitting a domineering father against his enlightened daughter. Music is by Raphael Crystal, lyrics by Richard Engquist, directed by Ran Avni. Tues.-Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7; $11-$14; thru 7/8. **Theater,** 344 E. 14th St. (674-7200).

LAKOTA THEATRE—Two one-acters: Corinne Jacker's *Bits and Pieces,* about a woman's search for immortality after the death of her husband, and Mark Alton Brown's *Outlaws,* about five misfits in St. Louis. Thurs. & Fri. at 8, Sat. at 7 & 9:30; $6; 6/21-30. **Clyde Vinson Studio,** 612-616 8th Ave. (944-1175).

LA MAMA E.T.C.—Walter Hadler's *The Air-Conditioned Beach,* directed by Daffi Nathanson, is a dark comedy about a nuclear family in transition. Thurs.-Sun. at 7:30; $6; thru 6/24. From 6/26, *Yup'ik Antigone,* performed by native Alaskan Eskimos of Toksook Bay (off the Bering Sea coast). Tues.-Thurs. at 7:30, Fri.-Sun. at 7:30 & Sun. at 3; $10-$12; thru 7/8. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—**Upstage:** Holly Hunter, Mark Linn-Baker, and Patricia Richardson in Beth Henley's *The Miss Firecracker Contest,* story of a young woman with a shady past who now has loftier ambitions; directed by Stephen Tobolowsky. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20; thru 6/24. **MTC,** 321 E. 73rd (472-0600).

IRROR THEATER—John Patrick's *The Hasty Heart,* directed by Porter Van Zandt, with Victor Slezak, Matthew Cowles, Timothy Jenkens. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $18-$20; thru June. **Theater at St. Peter's,** Lexington at 54th (944-9300).

AYWRIGHTS HORIZONS—Mick Casale's *Elm Circle* is set in the summer of 1977 and recounts a girl's journey through America "in search of her star." With Cheryl Giannini, David MacDonald, Edward O'Neill, Ben Seigler, and Kelly Wolf; directed by Pamela Berlin. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12-$15; thru 7/1. **Studio Theater, 416 W.** 42nd (564-1235).

RODUCTION COMPANY—Craig Lucas's *Blue Window,* a comedy bringing together seven persons before, during, and after a dinner party. With Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua; directed by Norman Rene. Mon.-Thurs. at 8, Fri. at 7 & 10, Wed. at 2; $15; thru 6/22. **Theater Guinevere,** 15 W. 28th (686-1470).

IDICULOUS THEATRICAL COMPANY—Charles Ludlam's latest, *The Mystery of Irma Vep,* a Penny Dreadful, is a two-man show starring Charles Ludlam himself and Everett Quinton in multiple roles. Play is replete with vampires, werewolves, and mummies. Fri. & Sun. at 8, Sat. at 7 & 10; $10; thru 6/24. **One Sheridan Square** (691-2271).

IVERSIDE SHAKESPEARE COMPANY—Joseph Papp presents Michael Golding and Constance Boardman in *Romeo and Juliet,* directed by John Clingerman, on tour throughout neighborhood parks in the five boroughs thru 7/1. FREE. Call 877-6810 for locations.

OUNDABOUT—A revival of William Inge's *Come Back, Little Sheba,* directed by Paul Weidner and starring Shirley Knight, Philip Bosco, and Mia Dillon, with William Andrews, Kevin Conroy, Michael Corbett, William Newman, Patricia O'Connell, and Steven Weber. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$25; 6/19-9/9. **Stage One,** 333 W. 23rd (242-7800).

BU REPERTORY—Michel Tournier's *The Fetishist,* a one-man show starring Frederick Neumann, directed by Francoise Kourilsky. The title tells the story. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 7; $10-$15; thru 6/24. **Perry St. Theater,** 31 Perry St. (255-9186).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BUT MOSTLY BECAUSE IT'S RAINING—Linden Ashby and Wesley Stevens co-star in David Mauerillo's drama concerning two men in an unlikely symbiotic relationship; directed by Jordan Deitcher. Wed.-Sat. at 8, Sun. at 3; $8. **Actors Outlet,** 120 W. 28th (736-7253).

A COUNTRY FOR OLD MEN—Anthony F. Doyle's work that explores the problems of four aged men claiming squatter's rights on land that has been deserted by a lumber company; directed by Jerry Heymann. Wed.-Mon. at 8, Sun. at 3 (no Sun. eve. perf.); $5; thru 7/1. **TOMI,** 23 W. 73rd (678-7259).

DELICATE FEELINGS—Rosalyn Drexler's play with music about female mud wrestlers; directed by George Ferencz. With Bill Nunnery, Bobby Faust, Tino Juarez, Leslie Levinson, and Martha Whitehead. Thurs.-Sun. at 8; $4; thru 6/24. **Theater for the New City,** 162 Second Ave. (254-1109).

DOUBLE BILL—Mitch Kohn's *Words of Love,* directed by Rochelle Calhoun; Sharyn Noll's *Returning,* directed by Robert Landau. 6/22, 23, 25, 28, 7/5, 6, 7, at 8 p.m.; 6/24, 7/1, 8 at 3 p.m.; $5. **West End Theater,** 302 W. 91st (929-3567).

DOUBLE BILL—William Inge's *Glory in the Flower,* and Tennessee Williams's *Perfect Analysis Given by a Parrot,* presented by American Renaissance Theater. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 6/24. **A.R.T.,** 112 Charlton St. (929-4718).

DOUBLE FEATURE—David Mauerillo's *But Mostly Because It's Raining* and Arch Brown's *Brut Farce,* two gay plays in repertory; the first, Wed. -Sat. at 8, Sun. at 3 (thru 7/7), the second, Wed.-Sat. at 10, Sun. at 8 (thru 7/14). $8 for each show, both plays $13. **Actors Outlet,** 120 W. 28th (736-7253)

THE EMPEROR OF MY BABY'S HEART—A horror musical of the 1940s about greed in the songwriting profession, written by Lawrence DuKore and Mark Barkan; directed by David Gold. 6/22-24 at 8. 6/24 at 2; $6. **Cloister Theater** of the Riverside Church, 120th St. & the Drive (864-2929).

FATHER'S DAY—A revival of the Oliver Hailey comedy. Sun.-Wed., $5; thru 6/20. **18th St. Playhouse,** 145 W. 18th (307-6793).

GOLDEN BOY—Revival of the 1964 musical, based on the play by Clifford Odets and William Gibson; music by Charles Strouse, lyrics by Lee Adams. Featured are Obba Babatunde, James Randolph, Taro Meyer, and Ebony JoAnn; directed by Jeffrey B. Moss. Wed.-Sat. at 8, Sat. at 3, Sun. at 4; $10-$12.95; thru 6/24. **Billie Holiday,** 1368 Fulton St., Brooklyn (636-0918).

HANNAH SENESH—The true story of an Israeli poet who became the first female paratrooper in WW II, written and directed by David Schechter, music by Steven Lutvak and Elizabeth Swados; Lori Wilner is the star of this one-woman show. Sun.-Wed. at 8; $8; thru 6/30. **Studio,** 133 2nd Ave. (777-7005).

HOT SAUCE—Karmyn Lott's family drama, set in rural Texas in the late 50s, portrays a poor family struggling with a shattering crisis; directed by Toni Dorfman. With Sharon Hope, Wayne Elbert, Marchand Odette, and Katherine Price. Thurs.-Sat. at 8, Sun. at 7; thru 6/30. $8. **Theatre-Off-Park,** 28 E. 35th (679-6283).

I DON'T WANT TO BE ZELDA ANYMORE—Marty Martin's one-woman play, starring Margie Bolding as the wife of F. Scott Fitzgerald; directed by Jason Buzas. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10-$15; thru 7/2. **Actors Repertory,** 303 E. 44th (687-6430).

JESSE AND THE GAMES—Garland Lee Thompson's play about the Jesse Owens Olympiad; directed by Chuck Wise. Thurs.-Sat. at 8, Sun. at 3; $8; thru 7/1. **Aronow Theater,** 136th St. & Convent Ave. (662-8463).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 11 a.m. ($10); 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

MYSTERIES OF THE BRIDAL NIGHT—Martin Epstein's play was a finalist for the Ensemble Studio Theatre's Marathon this year. Directed by Julian Neil; with Sidney Lloyd-Smith and David Kroll. 6/19 and 21st at 4. **Bruno Walter Auditorium,** Lincoln Center Library, 110 Amsterdam Ave. (691-1290). FREE.

NIGHT SWEAT—Robert Chesley's play, set in a gay disco/bath house; directed by Nicholas Deutsch. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $10; thru 7/29. **Shandol,** 137 W. 22nd (279-4200).

OH! OH! OBESITY—Sandra Reaves-Phillips stars in Gerald W. Deas's musical which takes a look at the problems of being overweight; directed by Bette Howard. Thurs.-Sun. at 7:30, Sun. at 3; $5; thru 6/24. **Louis Abrons Arts for Living Center** (Henry St. Settlement), 466 Grand St. (598-0400).

PIECE OF MIND—Leni Hamilton's drama about a man locked in a struggle with his parents; directed by Joseph Cahalan. With Lou Albini, Barbara Busby, Al Casas, Marilyn Firment, and Phil Matteson. Thurs.-Sat. at 8, Sun. at 3; $8. **Riverwest Theatre,** 155 Bank St. (243-0259).

PRETTY BOY—Written and directed by Greg Mehrten and inspired by the *Lulu* plays of Wedekind, play concerns a gay youth and his various relationships in bourgeois society. Tues.-Sun., $8-$10; thru 7/1. **Performing Garage,** 33 Wooster St. (966-3651).

RED CROSS—Sam Shepard's one-acter, directed by Ed Blackwell. Thru 6/22 at 12:15 (bring your lunch). FREE. **Quaigh,** 108 W. 43rd (221-9088).

STUFF AS DREAMS ARE MADE ON—Shakespeare's comedy, *The Tempest,* changed into a one-man show by and with Fred Curchack. Wed.-Sun. at 8; $4; thru 6/24. **Theater for the New City,** 162 Second Ave. (254-1109).

TALKING DIRTY—Sherman Snukal's comedy about dishonesty in intimate relationships; directed by Anthony Giaimo. $6; thru 7/8. **Trinity Theatre,** 164 W. 100th (222-6641).

TIES THAT BIND—Walter Allen Bennett, Jr.'s drama concerning a black family whose lives are thrown into turmoil by the return of their long-absent father. Thurs.-Sat. at 8, Sun. at 3; $6; thru 7/8. **INTAR Stage Two,** 508 W. 53rd (387-1089).

UNDER RENOVATION—Carloni Goldoni's 18th-century comedy about a debt-ridden husband and his social-climbing wife in cosmopolitan Venice. 6/19-24 at 8, 6/24 at 3; $8. **The Classic,** 114 W. 14th (242-3900).

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For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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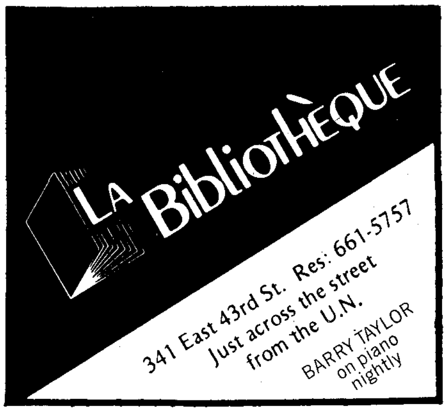
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City Center, 131 W. 55th St. (246-8989)

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Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

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Monday, June 18

MARTHA BRADEN, pianist. Debussy, Finney, Chopin, Tcherepnin, Prokofiev. Merkin Concert Hall at 8. $8.

JUDAS PRIEST, with Great White. Madison Square Garden at 7:30. $12.50, $14.50.

NEW YORK WOMEN'S JAZZ FESTIVAL—"Discoveries!" New singers are featured. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9. $5.

FESTIVAL OF CONTEMPORARY MUSIC, of American New Music Consortium. Performing groups are North/South Consonance, New Repertory Ensemble, North Carolina Consortium for New Music, Composers Guild of New Jersey, Brooklyn College Conservatory Contemporary Players, Society for New Music, with their conductors, and soloists, in music by Lifchitz, Babbitt, Saylor, Kraft, Turner, Chenoweth, Moevs, Pollock, Yttrehus, Copland, Dodge, Willey (premiere). Symphony Space at 7. $3.

CHRISTIANE PORS, violinist, with pianist Ronald Sadoff. Sonatas by LeClair, Beethoven, Ives, Debussy. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7. Free.

MARC ADAMCZEWSKI, organist. Buxtehude, Bach, Reicken, Balbastre, Litaize. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

GRAMERCY BRASS—Trinity Church's Noonday Cafe, Broadway at Wall St., at 12:30. Free.

MICHELE KAYE, pianist. Lincoln Center Library at 4. Free.

MANHATTAN CHAMBER ORCHESTRA, Raffael Adler conductor. Classical music. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

JANE EAGLEN, soprano (N.Y. recital debut), with pianist Victor Morris. Songs and arias by Barber, Bridgê, Gurney, Quilter, Wagner, Ponchielli, Rossini. The English National Opera artist, presented by the Wagner Society, at Mannes College of Music, 150 W. 85th St. (749-4561), at 6. $3.

WEST VILLAGE CHORALE SUMMER SING—Amy Kaiser conducts open readings of Haydn's *Paukenmesse* and *Creation.* St. John's in the Village, 224 Waverly Pl., at 11th St., at 7:30. $3.50.

Tuesday, June 19

MARTHA TONEY, soprano, with pianist Jane Klaviter, harpist Sophie Delise, flutist Eileen Grycky, guitarist Peter Segal. Handel, Bellini, Stravinsky, Villa-Lobos, Rodrigo, Poulenc, Pasatieri, Strauss. Merkin Concert Hall at 8. $7.

FESTIVAL OF CONTEMPORARY MUSIC—At 6: Clarinetist Meyer Kupferman performs his own and Tower's music; mezzo-soprano Linda Eckard sings music by Hoover, Kremenliev, Lifchitz, Rausch, Weigl; with pianist Max Lifchitz and conductor Ron Mazurek. At 7: From Syracuse, the Society for New Music, with music by Pellman, Godfrey, Stucky; soprano Neva Pilgrim, clarinetist Barbara Rabin, violinist James Krehbiel, cellist George Macero, others. Also music from Australia. N.Y.U. Loeb Student Center, 566 LaGuardia Pl.; each concert, $3.

WASHINGTON SQUARE MUSIC FESTIVAL ORCHESTRA, Henry Schuman conductor; violinist Benjamin Hudson. Mozart's Symphony No. 27 in G; Violin Concerto in A, K. 219; Symphony No. 40. Grace Church, Broadway at 10th St., at 8. Free.

HELEN SAM, soprano, with pianist Eugene Seaman. Schumann, Beethoven, Mascagni, Cherubini, others. Carnegie Recital Hall at 8. $7.

NEW YORK WOMEN'S JAZZ FESTIVAL—Carol Sudhalter Quartet, with pianist Hiroko Kokubu. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9 and 10:30. $7.

JOYCE ANDREWS, soprano/**NEAL GOREN,** pianist. Handel, Debussy, Barber. Trinity Church, Broadway at Wall St., at 12:45. Free.

NEW YORK KAMMERMUSIKER, Ilonna Pederson director. Renaissance, Baroque, classical, contemporary music. Whitney Museum at Philip Morris, 120 Park Ave., at 12:30. Free.

KENNY DEVERN SEXTET—Dixieland jazz. Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

ANNE POLLACK QUARTET—Jazz flute with trio. Trinity Church Noonday Cafe, Broadway at Wall St., at 1:30. Free.

MUSIC LIVE!—Political rock and salsa, with open jamming. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

NEW YORK CHORAL SOCIETY SUMMER SING—Victoria Bond conducts an open reading of Verdi's *Requiem.* CAMI Hall, 165 W. 57th St., at 7:30. $4; includes refreshments and use of score.

Wednesday, June 20

NEW YORK FESTIVAL ORCHESTRA, Clifford Gilmore conductor; violinist Roger Zahab. Mahler's Symphony No. 6; Berg's Violin Concerto. Symphony Space at 8. $3.

WIENER GITTARRENDUO—Guitarists Jurg Kammermann and Hans Wallisch, from Austria. Granados, Rossini, Boccherini, Mussorgsky. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

FESTIVAL OF CONTEMPORARY MUSIC—At 6: Violinist Janos Negyesi; One Plus One Quartet, with music and dance. At 7: North Carolina Consortium for New Music, with pianist Thomas Turner and saxophonist James Houlik; music by Turner and Castelnuovo-Tedesco. Meyer Kupferman, clarinetist, plays his own and Yannelli's works. N.Y.U. Loeb Student Center, 566 LaGuardia Pl. Each concert $3.

ONDREJ MALACHOVSKY, bass, with pianist Lloyd Walser. Tchaikovsky, Glinka, Dvorak, Suchon. Merkin Concert Hall at 8. $7.50.

BRASS!—A brass quintet plays music of Mendelssohn, Hyde, Handel, others. Benefit for oral-cancer research. Carnegie Recital Hall at 8. $35 (980-5988).

NEW YORK WOMEN'S JAZZ FESTIVAL—Carol Chaikin/Laura Dreyer Quintet. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9 and 10:30. $7.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. Opening concert of the summer, with cornetist Frank Hosticka. Goldman, Bernstein, Wagner, Donizetti, Valenti, Gershwin, Sousa. Lincoln Center Damrosch Park at 8. Free.

CAROL JOY, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30 p.m. Free.

ZEPHYR WIND QUINTET—CUNY Graduate Center Mall, 42nd St. west of Fifth Ave., at 12:15. Free.

DAVID BERSON AND MANNY SALVADOR—"Oldies but goodies." Trinity Church Noonday Cafe, Broadway at Wall St., at 12:30. Free.

CARNEGIE HILL TRIO—Lincoln Center Library 4. Free.

STATEN ISLAND CONCERT BAND—Wor Trade Center Plaza at 12:15. Free.

ON THE LAM STREET BAND—Dixieland musi with stilt dancers. Upper Plaza, 55 Water St., at noo Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53 St., at 12:30. Free.

BILL JACOBS ENSEMBLE—The vibraharpist pla jazz standards and originals. Flushing Library Plaz Kissena Blvd. and Main St., at noon. Free.

SHIHIB LEROY NELSON QUINTET/THE RE ELATIONS—Jazz/doowop music. Pierrepont S playground, Brooklyn Heights Promenade, at 7. Fre

BACH ARIA FESTIVAL AND INSTITUTE—Bac Aria Group, Festival Orchestra and Chorus. Musi includes Cantata 186 and the Brandenburg Concert No. 4. Fine Arts Center, SUNY at Stony Brook, L. (516-246-5678), at 8:30. $10.

Thursday, June 21

THE WESTERN WIND—"Music in the New World, by León, Gold, Ellington, Villa-Lobos, Ovalle, Smit also spirituals. Merkin Concert Hall at 8. $8.

JOE JACKSON, with Ruben Blades. Madison Squar Garden at 8. $13.50, $15.

NEW YORK CITY GAY MEN'S CHORUS/GA MEN'S CHORUS OF WASHINGTON, D.C.- Youmans, Cohan, Copland, Ives, Casals, Debuss Mozart, Schubert, Sondheim, Earnest (world pre miere), and many more. Alice Tully Hall at 8 $10-$30.

MARY FINDLEY, violinist, with pianist Marjorie Lee "American Beauty II." Music of Thomson, Beach Kroll, Kupferman, Gershwin. Carnegie Recital Hal at 8. $8.

HUGO WEISGALL, composer-conductor. "Repercussions of the Holocaust on My Music," with soprano Susan Belling, soprano Ellen Vincent, baritone Howard Nevison, baritone David Hamilton, pianist Stuar Raleigh. Weisgall's *The Golden Peacock,* excerpts from *Nine Rivers From Jordan, Soldier Songs.* Jewish Museum, 1109 Fifth Ave. (860-1888), at 8. $10, thru Ticketron (977-9020) or Teletron (947-5850), including admission to the current exhibit "The Precious Legacy."

MARC ADAMCZEWSKI, organist. Grace Church, Broadway at E. 10th St., at 12:30. Free.

FESTIVAL OF CONTEMPORARY MUSIC—At 6: North/South Consonance; music from Latin America, by Brower, Enriquez, León, Vuksic. At 7: Music by Rovics, Pleskow, Wolpe, and Wuorinen, performed by Pierrot Players; also, One Plus One Quartet, music and dance. N.Y.U. Loeb Student Center, 566 LaGuardia Pl. Each concert, $3.

JAMES MOODY QUARTET, saxophonist-flutist. Opening program of Jazz at Summerpier, South Street Seaport Museum Pier 16, Fulton St. and the East River (669-9400), at 8. Free.

NEW YORK WOMEN'S JAZZ FESTIVAL—Haruko Yoshizawa Quintet, with Clifford Jordan. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9 and 10:30. $7.

GOLDMAN MEMORIAL BAND, Ainslee Cox conducting. "Previews of Coming Attractions." Verdi, J. Strauss, Debussy, Grainger, Bruch, Vaughan Williams, Tchaikovsky, Loewe, Goldman. Lincoln Center Damrosch Park at 8. Free.

MIMI COREY, violist/**ROBERT KRUPNICK,** pianist. Marais, Brahms. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

CHRISTA RAKICH, organist. Bach's *Clavierübung III,* selections. St. Paul's Chapel, Columbia U., Broadway and 116th St., at 8. Free.

STEVE FISHMAN TRIO—Plaza at 1411 Broadway, at 38th St., at 12:15. Free.

JAZZ BABIES—Vocal trio: Judy Niemack, Amy London, Alexandre Ivanoff. Trinity Church's Noonday Cafe, Broadway and Wall St., at 12:45. Free.

MANHATTAN RHYTHM KINGS—Music of the '20s and '30s. Exxon Park, 49th-50th Sts., west of Sixth Ave., at 12:30. Free.

LAURIE ALTMAN QUINTET—World Trade Center Plaza at 12:15. Free.

RICHARD GOLDSMITH, clarinetist, with oboe and bassoon. "A Little Noon Music" at St. Mark's Park, Second Ave. and 10th St., at noon. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Lyndon Woodside conducts an open reading of Mendelssohn's *Elijah*. CAMI Hall, 165 W. 57th St., at 7:30. $4, includes refreshments and use of a score.

DANCIN' THE NIGHT AWAY—"Celebrate Brooklyn" opener. Music and dance from the '30s and '40s, hosted by Mama Lu Parks, with the Jazz Babies Trio, ballroom dancer Sandra Cameron, others. Prospect Park Bandshell, P.P.W. and 9th St., at 8. Free.

KATSURAKO MIKAMI, pianist/**IK-HWAN BAE,** violinist/**RAMON BOLIPATA,** cellist. Haydn, Debussy, Brahms. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Friday, June 22

KOOL JAZZ FESTIVAL—The annual event opens today, and runs through 7/1. Box office at Omni Park Central Hotel, Seventh Ave. at 55th St. (info: 787-2020). Today's programs: Carnegie Recital Hall at 5, pianist Kenny Barron; $8.50. Avery Fisher Hall at 7 and 11, Miles Davis Band; Gil Evans and His Orchestra; $18.50-$21.50. Carnegie Hall at 8, salute to Django Reinhardt, with Stephane Grappelli, Charlie Byrd, Herb Ellis, others; $15.50-$18.50. Soundscape at Irving Plaza, 17 Irving Pl. at 15th St. (477-3728), at 8, Anthony Braxton Quartet, John Zorn's Pentathlon; $10.

FESTIVAL OF CONTEMPORARY MUSIC—At 6, flutist Katherine Hay performs works by Ghezzo, Lewis, McKay, Stokes; soprano Neva Pilgrim sings new music. At 7, One Plus One Quartet, music and dance; also music from Illinois. N.Y.U. Loeb Student Center, 566 LaGuardia Pl. Each concert $3.

NAT WEST JAZZ BAND—Dixieland from England. Summerpier at South Street Seaport Museum Pier 16, Fulton St. and the East River (669-9400), at 8. Free.

NEW YORK WOMEN'S JAZZ FESTIVAL—Laura Theodore & Trio. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9 and 10:30. $7.

GOLDMAN MEMORIAL BAND—"A Salute to Scandinavia," Ainslee Cox conductor; trombonist Carsten Svanberg. Sibelius, Swanson, Nielsen, Leidzen, Forssmark, Wright-Forrest-Grieg, Pryor, Grondahl. Lincoln Center Damrosch Park at 8. Free.

GEORGE MGRDICHIAN, with Jerry Willard. Traditional and contemporary Near Eastern music. Alternative Museum, 17 White St. (966-4444), at 8. $7.

BRUCE SMITH PERCUSSION PLUS—Jazz-Latin music. Trinity Church Noonday Cafe, Broadway and Wall St., at 12:30. Free.

TERESA TRULL, vocalist/**BARBARA HIGBIE,** pianist-fiddler. Folk music. Washington Irving High School, Irving Pl. and 16th St. Benefit for WBAI, by WBAI Women's Group (279-0707), at 8. $8, or $7 in advance.

MICHAEL HABERKORN, pianist. Lincoln Center Library at 4. Free.

BERTHA HOPE QUARTET—Jazz. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at noon. Free.

PAULETTE ATTIE, with Joe Masiell, sings "the best of Broadway." Upper Plaza, 55 Water St., at noon. Free.

DEWEY REDMAN QUARTET, with Leroy Jenkins/**BROOKLYN CONSERVATORY FACULTY JAZZ ENSEMBLE.** Prospect Park Bandshell, P.P.W. and 9th St., at 8. Free.

CAYENNE JAZZ BAND—Plaza of 345 Park Ave., 51st-52nd Sts., at noon. Free.

QUEENS PHILHARMONIA ORCHESTRA, Baird Hastings conductor. Bizet, Mozart, Beethoven. Queens College Kiley Hall, L.I.E. and Kissena Blvd., Flushing, at 8. $2.

BLUEGRASS WORKERS OF AMERICA—Traditional and contemporary bluegrass. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, June 23

KOOL JAZZ FESTIVAL—Carnegie Recital Hall at 5:30, pianist Walter Davis Jr.; $8:50. Avery Fisher Hall at 7 and 11, Spyro Gyra and Bob James; $14.50-$17.50. Carnegie Hall at 8, Sarah Vaughan, Joe Williams, Michel Petrucciani; $18.50-$21.50. Soundscape at Irving Plaza at 8, Michel Camilo's Undercover and Marilyn Crispell Quartet; $10. Waterloo Village, Stanhope, N.J., at 4, "Piano Spectacular," with Dick Hyman, Derek Smith, many more; $11, in advance $9. See 6/22 for Festival box office and information numbers.

M. SALOME MARTINEZ, soprano, with pianist Brian Preston. Music of Bellini, Falla, Delibes, Duke (premiere), others. Carnegie Recital Hall at 8:30. $5.

BILLY JOEL—Madison Square Garden at 8. $15.

NEW YORK CITY GAY MEN'S CHORUS—See 6/21.

NEW YORK WOMEN'S JAZZ FESTIVAL—Sharon Freeman & Company. A tribute to Mary Lou Williams. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9. $7.

FESTIVAL OF CONTEMPORARY MUSIC—Music from Canada, with Universite Laval, Miklos Takacs and Gyorgy Terebesi conductors. N.Y.U. Student Center, 566 LaGuardia Pl., at 3. $3.

"GIVING GOD THE GLORY"—Gospel musical revue, with Shelton Becton, Ben Harney, Alvin Slaughter, Judy Leak-Bowers, others. Symphony Space at 7. $15.

EPHAT MUJURU—Mbira music of Zimbabwe. Alternative Museum, 17 White St. (966-4444), at 8. $7.

CAROL JOY, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

FRED KATZENBERG, oboist/**SHANA SEAR,** cellist/**JOANN FALLETTA,** guitarist. Haydn, Scott, Sammartini. Lincoln Center Library at 2:30. Free.

"LET'S SWING"—Original salute to the big-band era, with the Ryan Repertory Company. Triangle Theater, Brooklyn campus of L.I.U., Flatbush Ave. ext. at DeKalb Ave. (373-5208), at 8. Free; contributions welcome.

BETTY CARTER & TRIO/BROOKLYN PHILHARMONIC CHAMBER ORCHESTRA, Tania León conductor; with Paquito D'Rivera and Janice Robinson. Prospect Park Bandshell, P.P.W. and 9th St., at 8. Free.

CON BRIO ENSEMBLE—Flushing branch library, 1 Library Plaza, Queens, at 2:30. Free.

GOLDMAN MEMORIAL BAND, Ainslee Cox conducting; cornet trio, Frank Hosticka, Douglas Hedwig, Vincent Didea. Music by Goldman, Rimsky-Korsakov, Suppe, Bizet, Offenbach, Herman, Goldman. Seaside Park, Brooklyn, at 8. Free.

NEW YORK CITY BLUEGRASS FESTIVAL & BAND CONTEST—Different performers and groups each day (also Sun.) on two stages. Today, from 1 to 11, with a jam-session finale at 10:30, and a clogging-square dance at 6:35. Snug Harbor, 914 Richmond Terrace, S.I. (687-9000, 448-2500). $10, in advance $8.

EUGENE DRUCKER, ROBERTA COOPER, MARIAN HAHN, piano trio. Wave Hill, 252nd St. and Independence Ave., Riverdale, Bronx (549-2055), at 8. $6.

OLIVER LAKE ENSEMBLE—Outward Visions program of music and poetry. Brownsville Heritage House, 581 Mother Gaston Blvd., Brooklyn, at 7. Free.

BACH ARIA FESTIVAL—"Bachanalia in Nassau." Videofilm at 11:30 a.m., concerts at 1, 2:30, 4, and 8:30. Nassau County Center, Roslyn Harbor, L.I. (516-246-5678). $17 for entire day, less for each program.

Sunday, June 24

KOOL JAZZ FESTIVAL—Carnegie Recital Hall at 5:30, pianist Johnny O'Neal; $8.50. Avery Fisher Hall at 8, musical salute to Brazil, with Stan Getz Quartet, Djavan, Tania Maria; $13.50-$16.50. Carnegie Hall at 8, Oscar Peterson and Cecil Taylor, solo piano; $18.50-$21.50. Soundscape at Irving Plaza, at 8, Menage de Collage and Barbara Donald and Unity; $10. Waterloo Village, Stanhope, N.J., at 1, a jazz picnic; $11, $9 in advance; children under 12, $5. See 6/22 for box office and info number.

BILLY JOEL—See 6/23.

NEW YORK CITY HOUSING AUTHORITY SYMPHONY ORCHESTRA—Alice Tully Hall at 2:30. $10.

NEW YORK WOMEN'S JAZZ FESTIVAL—Dakota Staton & Bross Townsend Trio, with a party finale following. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9. $7.

"GIVING GOD THE GLORY"—See 6/23.

GOLDMAN MEMORIAL BAND—See 6/23 for program. Tonight at Lincoln Center Damrosch Park, at 8. Free.

NEW CALLIOPE SINGERS, Peter Schubert conductor. Bach motets and settings of "The Song of Songs," including a premiere by Moravec. St. James Chapel, Cathedral of St. John the Divine, Amsterdam Ave. and 112th St , at 2. $5.

ST. PETER'S CHURCH, Lexington Ave. and 54th St. At 5, Jazz Vespers with the Sue Terry Quartet; offering. At 7, Cobi Narita in a program for the Women's Jazz Festival; $5.

JOHN HICKS QUARTET/FOSTINA DIXON & THE WINDS OF CHANGE—Prospect Park Bandshell, P.P.W. and 9th St., at 8. Free.

CHINESE MUSIC, DANCE, AND FOLK SONGS—Flushing High School, 35-01 Union St. (544-8815), at 3. $3.

BIG-BAND NOSTALGIA, with Sister Swing and the Step Back in Time Orchestra. Crocheron Park, Lakeview Rd. off 35th Ave. and 215th St., Queens, at 2. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, just off Woodhaven Blvd., Queens, at 3. Free.

LES SYLPHIDES ENSEMBLE—Beethoven's "Archduke" Trio; Schumann's Quintet. Congregation Beth Elohim, Garfield and Eighth Ave., Park Slope, Brooklyn (622-0018), at 2:30. $12.50.

BLUEGRASS FESTIVAL—See 6/23. Today, noon-8, with the jam-session finale and contest winners at 7:40, preliminary rounds at noon and 4:35, and a square dance at 3:40.

KATSURAKO MIKAMI, others. See 6/21. Today at 4.

ON THE LAM STREET BAND/RICHARD STILLMAN, tenor banjo, vocals, tap-dancing. Canarsie Pier, foot of Rockaway Pkwy. at Belt Pkwy. Overpass, Brooklyn, at 12:30. Free.

BACH ARIA FESTIVAL—Soprano Bryn-Julson, tenor Jon Humphrey, and Artist-Fellows of the Institute. Arias, flute-harpsichord sonata, duets, and Concerto for Two Violins and Orchestra in d. Fine Arts Center, SUNY at Stony Brook, L.I. (516-246-5678), at 3:30. $10.

RAMSEY LEWIS, jazz pianist. JAZZ-ma-Tazz program. Heckscher Park, Huntington, L.I. (516-271-8423), at 8:30. Free.

Opera

English National Opera
At the Metropolitan Opera House

JUNE 20-30—New York debut of this company, with all performances in English. $10-$40. First week: 6/20 at 7:30, Verdi's *Rigoletto,* Mark Elder conducting: with Valerie Masterson, Jean Rigby, Dennis O'Neill, John Rawnsley, Richard Van Allan, Norman Bailey; Jonathan Miller, director; Patrick Robertson and Rosemary Vercoe, designers. 6/21 at 8, Gilbert and Sullivan's *Patience,* Victor Morris conducting: with Patricia O'Neill, Anne Collins, Derek Hammond-Stroud; director, John Cox; designer, John Stoddart. 6/22 at 8, same as 6/20. 6/23 at 2, same as 6/21. 6/23 at 8: Britten's *Gloriana,* Mark Elder conductor; with Sarah Walker, Elizabeth Vaughan, Arthur Davies, Richard Van Allan; director, Colin Graham; designers, Graham and Alix Stone.

Metropolitan Opera
In the city's parks

JUNE 19-30—First week: 6/19 at 8:30, Great Lawn, Central Park: Handel's *Rinaldo,* Bernardi conducting; with Horne, Moser, Valente, Raffanti, Ramey, Darrenkamp, Thompson (rain date, 6/21); followed by Centennial fireworks. 6/20 at 8:30, Prospect Park, Brooklyn: Verdi's *Ernani,* Fulton conducting; with Millo, Mauro, Quilico, Plishka (rain date, 6/21). 6/22 at 8:30, Cunningham Park, Queens: *Rinaldo,* Bernardi conducting; with Podles, Bergquist, Robinson, Alexander, Cook, Darrenkamp, Thompson (rain date, 6/24). 6/23 at 8:30, N.Y. Botanical Garden, Bronx: *Ernani;* same as 6/20, except Elvira for Quilico (rain date, 6/24).

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 6/20-7/1: Gilbert and Sullivan's *Ruddigore.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

DONA FRANCISQUITA—A zarzuela by Vives and de Vega. Repertorio Español, 138 E. 27th St. (889-2850). 6/23 at 8. $12.

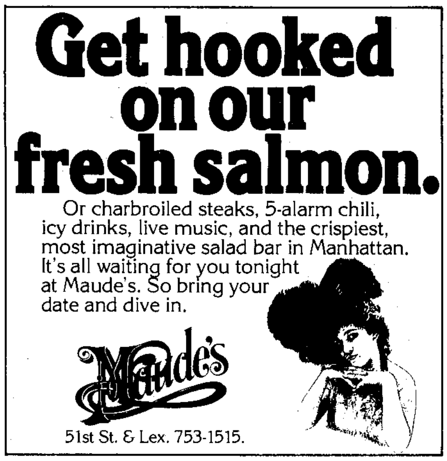
Dance

Pina Bausch Wuppertaler Tanztheater
At the Brooklyn Academy of Music

THRU JUNE 24—$8-$25. 6/19-22 at 8: *1980.* 6/23 at 8, 6/24 at 2: *Cafe Müller, Rite of Spring.*

New York City Ballet
At the New York State Theater

THRU JUNE 24—$3-$30. **Final week.** 6/19 at 8: *Concerto for Two Solo Pianos, Afternoon of a Faun, Antique Epigraphs, Brahms/Handel.* 6/20 at 8: *Mozartiana, Stravinsky Violin Concerto, Western Symphony.* 6/21 at 8: *Episodes, Antique Epigraphs,* Pas de deux, *I'm Old-Fashioned.* 6/22 at 8: *Concerto for Two Solo Pianos, Antique Epigraphs,* Pas de deux,



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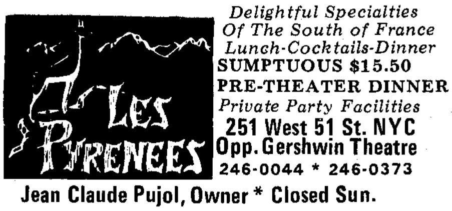

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MUSIC & DANCE

I'm Old-Fashioned. 6/23 at 2: *Mozartiana, Episodes, Western Symphony.* 6/23 at 8: *Raymonda Variations, Concerto for Two Solo Pianos, Western Symphony.* 6/24 at 1: *Raymonda Variations, Concertino, Ballade, I'm Old-Fashioned.* 6/24 at 7: *Mozartiana, Afternoon of a Faun, Ballade, Brahms/Handel.*

Other

NANETTE BEARDEN'S CONTEMPORARY DANCE THEATRE—Program of premieres, work-in-progress, and signature numbers, honoring Mary Lou Williams. Fordham U. at Lincoln Center, 113 W. 60th St. (382-1198), 6/21 at 7:30. $6.

ROSEMARY BIRARDI—"Movement and Music." Tompkins Square library, 331 E. 10th St., 6/23 at 2. Free.

BOMBA É—Dance, percussion, and poetry reflecting the African influence and its cultural impact on Puerto Rican society. Performed by Negrura. American Museum of Natural History, C.P.W. at 79th St. (873-1300, ext. 514). 6/19 at 7:30. Free.

NIKKI COLE, dancer/comedienne. Solo concert of dance theatre pieces. Carnegie Recital Hall, 6/25 at 8:30. $10.

ELLEN CORNFIELD—Her work *Tracks,* with six dancers and sound by Bill Fontana. Merce Cunningham Studio, 55 Bethune St. (924-0077). 6/22-24 at 9. $6.

DANCING INK—Collaboration by artist Wang Fang-Yu and Ohad Naharin inspired by Chinese calligraphy. Asia Society, 725 Park Ave. at 70th St. (288-6400). 6/18 at 7 and 9:30. $20.

ISHMAEL HOUSTON-JONES—Post-modern works by the dancer-choreographer with an accompanying improvised narrative. Carnegie Garden of Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-6868). 6/19 at 6:30. Free (rain date 6/26).

ANDREW JANNETTI AND DANCERS—*Siblings, Within Reach, Is It Safe to Dance?* Vital Arts Center, 78th Fifth Ave. 5th floor (431-7313). 6/22, 23 at 8, 6/24 at 3. $6.

RACHEL LAMPERT AND DANCERS—New dances and dance plays. Bessie Schönberg Theater, 219 W. 19th St. (924-0077), 6/20-26 at 8. $7.

CANDACE LANGHOFF—Her *Five Tangos,* portraits of tangos since 1911. Roulette, 228 W. Broadway (431-8422). 6/22, 23 at 9. $5.

MONICA LEVY PERFORMANCE GROUP—*Double Life,* an evening of dance and film. Ethnic Folk Arts Center, 179 Varick St. (925-2735). 6/23 at 8, 6/24 at 2 and 8. $6.

LETTER DANCES—An East/West collaboration by mail, choreographed and performed by Nancy Lyons and Claire Porter. Theater of the Open Eye, 316 E. 88th (924-0077). 6/18, 19 at 8. $7.

DIANNE MCINTYRE/SOUNDS IN MOTION—*Take-Off From a Forced Landing,* new dance drama with live music by Butch Morris and Ensemble. Joyce Theater. 6/19 at 7:30, 6/20-24 at 8; 6/24 also at 3. $12.50.

1984 DANCE ON THE LOWER EAST SIDE FESTIVAL—New works by four modern-dance choreographers (Blondell Cummings, Ralph Lemon, Hardin Minor, and Susan Poland). Henry Street Settlement, 466 Grand St. (598-0400). 6/22, 23 at 7:30, 6/24 at 3. $5.

DANIEL PETERS, PIER VOULKOS, DIANE MARTEL—Repertory works. P.S. 122, 150 First Ave. (477-5288). 6/22-24 at 9. $5.

SERENA DANCE THEATRE—Accompanied by live musicians on the oud, drums, and dumbeg, Serena does creative ethnic pieces (dervish and belly-dance). Lincoln Center Damrosch Park, 6/23 at 8 (raindate 6/25). Free.

ROSE ANNE SPRADLIN AND BETH TYLER—"Shared Space," dances by each. Eden's Expressway, 537 Broadway (924-0077). 6/22-24 at 8. $5.

TONI SMITH AND DANCERS—*Swingin' Boundaries,* for six dancers to big-band sounds of the 30s. Bryant Park, 6th Ave. at 40th-42nd Sts., 6/19 (rain date 9/4) at 12:30. Free.

GAEL STEPANEK AND CO.—Modern dance, original choreography. Bryant park, off Sixth Ave., 40th-42nd Sts., 6/20 at 12:30. Free.

SUMMERDANCE—Chase Manhattan Plaza, Liberty and Nassau Sts. 6/19, Myrna Packer and Art Bridgeman. 6/21, Kiken Chen's Between. 6/26, the Rod Rodgers Dance Company. All at noon. Free.

THRONE DANCE THEATRE—Encore performance of the company's Asian tour. Open Eye, 316 E. 88th (226-4202). 6/21-24, Thurs. at 7, Fri. and Sat. at 8, Sun. at 3. $7.

TWO SHOWS—*Red Birds and Loa,* by Peggy Florin; 6/21 at 7. *Electra-Cution or You're Under Orestes,* by Erin Martin and Davidson Lloyd, 6/21 at 8. Marymount Manhattan Theater, 221 E. 71st (472-3800, ext. 474). Free.

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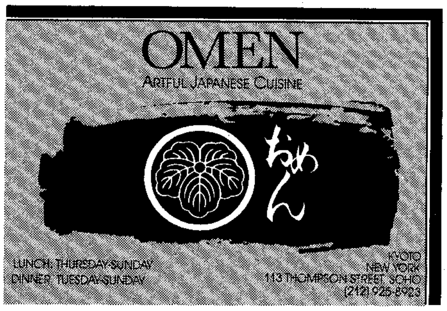

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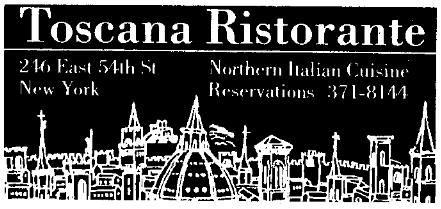

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

CARMELA TAL BARON—Paintings of imaginary windows, with an eerie, dream-like quality, thru 6/30. Foxworth, 33 E. 65th (772-3460).

MAX BILL/KUBACH-WILMSEN/MASAYUKI NAGARE—Sculpture in stone by these three artists, thru 7/13. Staempfli, 47 E. 77th (535-1919).

LINDA CHAPMAN/JOHN BAYALIS JR.—Recent watercolors by both. Thru 6/23. ACA, 21 E. 67th (628-2440).

WILLEM DE KOONING—New paintings, sculpture, and drawings, thru 6/23. Fourcade, 36 E. 75th (535-3980).

SHIRL GOEDIKE—Paintings of the French Riviera and the "Midi," thru 6/29. Coe Kerr, 49 E. 82nd (628-1340).

STEVEN HOLL—Architectural projects, including works on paper, works on glass, photographs, models, thru 7/14. Facade, 1044 Madison (744-4997).

KAZUKO INOUE—Recent abstract paintings, thru 7/3. Stone, 48 E. 86th (988-6870).

GERALD NICHOLS—Large, cut-out reliefs with imagery drawn from well-known works of art, thru 7/7. Steinbaum, 903 Madison (734-3373).

EMIL NOLDE—Selected paintings and watercolors by this German Expressionist, thru 6/30. Sabarsky, 987 Madison (628-6281).

PICASSO—"The Last Prints"—selections from the series of 156 etchings, thru 6/29. Browne, 1018 Madison (772-6222).

ROBERT RUSSELL—Abstract paintings on sculptured masonite, thru 7/12. D'Este, 51 E. 63rd (752-8948).

CHRISTINA STACK—Abstract paintings, thru 6/22. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

JOHN WESLEY—Whimsical paintings depicting Proust and Oriental female figures, thru 6/23. Elkon, 1063 Madison (535-3940).

FRANK LLOYD WRIGHT—Original drawings, prints, posters, letters, objects and ephemera, thru 7/15. Reinhold-Brown, 26 E. 78th (734-7999).

JEAN XCERON—Paintings and watercolors from 1926-1966, thru 7/14. Kouros, 831 Madison (879-5454).

57th Street Area

LEONARD BASKIN—Thirty-five monotypes marking the publication of the catalogue raisonne of the artist's prints, thru 7/30. Kennedy, 40 W. 57th (541-9600).

RUTH BAUER—Romantic landscape paintings, thru 6/30. Markel, 50 W. 57th (581-1909).

ALICE DALTON BROWN—Recent paintings of Victorian houses, thru 6/27. Sachs, 29 W. 57th (421-8686).

ANTHONY CARO—Two shows running concurrently, in honor of this sculptor's 60th birthday, thru 6/29. Emmerich, 41 E. 57th (752-0124), and Acquavella, 18 E. 79th (734-6300).

FRANCO CIARLO—Mixed-media works with imagery taken from the sea, thru 6/30. Iolas-Jackson, 52 E. 57th (755-6778).

FRANCESCO CLEMENTE/BRYAN HUNT/DAVID SALLE—Paintings by Clemente and Salle, sculpture by Hunt. Thru 7/27. BlumHelman, 20 W. 57th (245-2888).

RAINER FETTING—New paintings by this German Neo-Expressionist, thru 7/6. Marlborough, 40 W. 57th (541-4900).

CECILY BARTH FIRESTEIN—Large-scale abstract monotypes, thru 6/30. Phoenix, 30 W. 57th (245-5095).

TRUDI FRANK—Watercolors, thru 6/30. Siegel, 24 W. 57th (586-0605).

ALEXANDER HOLLWEG/HITCH LYMAN—Watercolors of the artist's native England/Watercolors of the gardens of Spain. Thru 7/6. Kornblee, 20 W. 57th (586-1178).

JASPER JOHNS—Selected prints, thru 7/7. Heesy, 50 W. 57th (942-0521).

LORAINE MCCLOUGHAN—Metalpoint, prismacolor, and pencil drawings, thru 6/23. Viridian, 52 W. 57th (245-2882).

BRUCE POLLOCK—"Helixes and Blocs"—recent sculptural works, thru 6/30. Miller, 38 E. 57th (319-1800).

DIEGO RIVERA—More than 70 paintings from this artist's Cubist period, painted in Europe between 1913-1917; thru 7/28. IBM Gallery of Science and Art, Madison at 56th (407-6100).

CELIA RUMSEY/ROBERT ROESCH—Aerial landscape paintings/Cor-ten steel sculpture. Thru 6/30. Segal, 63 E. 57th (486-2297).

RICHARD RYAN—Large-scale still lifes and imaginary cityscapes on canvas, plus smaller works on paper, 6/19-7/13. Schoelkopf, 50 W. 57th (765-3540).

JOHN SLOAN—Paintings made during the artist's summers in Santa Fe, thru 6/22. Kraushaar, 724 Fifth (307-5730).

JAKOB WEIDEMANN—Recent abstract paintings, thru 6/30. Gruenebaum, 38 E. 57th (838-8245).

THORNTON WILLIS—Recent watercolors, thru 6/23. Oscarsson Hood, 41 W. 57th (750-8640).

WILLIAM ZINGARO—Watercolors of fishing boats in Long Island, thru 6/30. Tatistcheff, 50 W. 57th (664-0907).

East Village

TOM DILLON—Paintings shaped like altar-pieces, of objects such as bones and plumbing parts in urban settings, thru 7/1. P.P.O.W., 216 E. 10th (477-4084), Wed.-Sun. 12-6.

MARVIN GASOI—Cibachrome prints, thru 6/24. Art City, 439 E. 9th (420-0867), Thurs.-Sun. 1-6.

THERESA HACKET—Drawings and paintings inspired by this artist's travels in Mexico, thru 7/1. Jus de Pomme, 338 E. 11th (674-5389), Wed.-Sun. 12-6.

E.F. HIGGINS III/BUSTER CLEVELAND—Moonman, robot, and cave paintings/"Palm Trees & Pop-Ups"—mixed-media works. Thru 6/24. Gracie Mansion, 337 E. 10th (477-7331).

JANE IRISH—Surrealistic landscape paintings with architectural themes, 6/21-7/8. Sharpe, 328 E. 11th (777-4622).

ROBERT LOUGHLIN/AUSTE—Paintings of heads with exaggerated features in dark, mysterious settings/Paintings of heaven and its inhabitants. Thru 6/23. Garet, 204 E. 10th (475-8701).

BRAD MELAMED—Paintings with images derived from such sources as mass culture and anthropology, thru 7/1. Piezo Electric, 437 E. 5th (505-6243). Wed.-Sun. 12-6.

SoHo and Tribeca

PETER ALEXANDER/NINO LONGOBARDI/DARIO VILLALBA—Underwater fantasies in mixed-media works/Figure paintings and drawings in charcoal and modelling paste/Abstract works that combine painting and photography. Thru 6/30. Cowles, 420 W. Broadway (925-3500).

JOSEPH CALS—Recent oil paintings, thru 6/23. Germans Van Eck, 420 W. Broadway (219-0717).

CLYDE CONNELL—Recent sculpture, thru 6/23. Delahunty, 291 Church (226-2519).

YALE EPSTEIN/CYNTHIA HAWKINS/PABLO ROMERO—Abstract colorfields in pastel on paper/Shaped paintings on wood/Paintings that depict the artist's personal view of "the human condition." Thru 7/27. Szoke, 164 Mercer (219-3510).

WILLIAM FREED—Still life paintings by this artist who died on May 18, a former student of Hans Hoffman's, 6/18-7/5. Ingber, 460 W. Broadway (674-0101).

FUTURA 2000—New paintings with graffiti, thru 7/14. Shafrazi, 163 Mercer (925-8732).

DANIEL GALLIDUANI—"Noumenal Mirrors"-a sculpture project, thru 6/30. Leon, 31 Desbrosses (226-7789).

BARBARA GRAY—"Drawings of Madam Boudene," thru 6/21. Ward-Nasse, 178 Prince (925-6951).

CHINA MARKS—Sculptures of miniature figures, thru 6/30. Starkman, 465 W. Broadway (228-3047).

STEVE NORTON—Eight large-scale watercolors showing a humorous view of the artist's childhood adventures in his backyard, thru 6/30. Cutler, 164 Mercer (219-1577).

JEFFREY PLATE/JIM RAGLIONE/ARDEN SCOTT—Abstract constructions of wood and iron/Chairs and tables made of perforated copper pipes through which water can be circulated/Elongated abstract sculptures made of polished soapstone. Thru 7/13. Manhattan Art, 81 Greene (219-2007).

YHUDA PORBOCHRAI—Representational paintings with patterns in them, thru 7/13. Concord, 451 Broome (925-2994).

RICK PROL—New drawings, thru 6/30. Bromm, 90 W. Broadway (732-6196).

ROD RHODES/ALISON SAAR—Sculptural environments/Relief paintings and sculpture. Thru 7/13. Knowlton, 153 Mercer (431-8808).

URSULA VON RYDINGSVARD/GEORGIA MARSH—Sculpture concerned with the idea of enclosure, protection, made of carved cedar beams/Long, banner-like abstract gouaches, loosely based on poems from Ovid. Thru 6/30. Stoler, 13 White (966-5090).

BRUCE WALL—Expressionistic paintings on foam and canvas, thru 7/21. Soho Center for Visual Artists, 110 Prince (226-1995).

JOAN WITEK—Large-scale abstract paintings with repetitive marks, in oil and graphite, thru 6/23. Esman, 121 Spring (219-3044).

GERALD WOLFE—A painting and sculpture installation, thru 6/30. Windows on White, 55 White (269-0320).

Other

WILLIAM CHILDRESS—Sculpture and drawings, thru 6/30. Gibson, 205 E. 78th (772-2332).

GUNTHER GERZSO—A retrospective of work from 1958 to the present, by this painter from Mexico, thru 6/27. Martin, 213 E. 49th (980-8104).

AL GOTLIEB—Two and three-dimensional constructions that function as decoration, games, and furniture, thru 7/8. Max, 626 E. 14th (473-9253).

AL HIRSCHFELD—Broadway, television, and political drawings from the past sixty years, thru 6/29. Feiden, 51 E. 10th (677-5330). Tues.-Fri. 11-6.

RICHARD HOFMANN—The artist will transform the gallery into a cathedral in which two performance artists will be married, thru 6/26. Fashion Moda, Third Ave. at 147th, Bronx (585-0135).

GERALD HUTH—Constructed paintings and collages, thru 6/30. Marymount Manhattan College, 221 E. 71st (472-3800), daily 12:30-8.

OWEN MORREL—Preparatory and working drawings for monumental sculpture, thru 6/28. Greenwald, 181 Mott (219-1642).

GARY PETRI—Five figurative sculptures of wood, metal and other media, thru 6/23. Perlson, 430 W. 14th.

TIM PRYTHERO—Mixed-media sculptures of dwellings on wheels, such as trailers, all small-scale, thru 6/30. Cornelius, 170 Fifth (243-7171).

TED ROSENTHAL/GREGORY BOTTS—Large-scale painted steel sculpture with both figurative and political elements/Paintings that refer to landscape. Thru 6/29. Ala, 32 W. 20th (675-3267).

GROUP SHOWS

Madison Avenue and Vicinity

CDS—13 E. 75th (772-9555). "Artists Choose Artists III"—Chia, DeStaebler, Garet, Hunt, Moskowitz, Rothenberg, Salle have chosen Twombly, Voulkos, Samaras, Byars, Storrs, York, Nauman; thru 6/30.

CECIL—16 E. 72nd (517-3605). Inaugural exhibition of gallery artists, including Augenblick, Seaver, Seplowin, Sherk, Wiley; thru 7/31.

CHILDS—956 Madison (772-6606). Paintings and drawings by gallery artists, thru 6/23... Prints by American Regionalists, including Benton, Curry, Wood, others; thru 6/23.

DAVIS & LANGDALE—746 Madison (861-2811). 27 antique Japanese Ikebana baskets designed to hold flower arrangements, thru 7/13.

ERICSON—23 E. 74th (737-6155). Invitational show, with works by Allen, Bohnenkamp, Drath, Hettmansperger, Hughes, Lanier, McCrum, Pink; thru 6/29.

HOFFELD—1020 Madison (734-5505). 20th-century European and American painting, drawing, and sculpture, thru 8/3.

LEFEBRE—47 E. 77th (744-3488). Works by gallery artists, including Alechinsky, Bury, Fussman, Jorn, Poliakoff, others; thru 6/29.

PAYSON-WEISBERG—822 Madison (249-1666). Paintings and works on paper by Anthony, Banach, Buch, Dillon, de Juan, Margulis; thru 9/3.

SCHLESINGER-BOISANTE—822 Madison (734-3600). Realist paintings by Bryan, Freeman, Kurland, Schulz; thru 6/23.

SHEPHERD—21 E. 84th (861-4050). British and French paintings and drawings from the 18th and 19th-centuries, thru 6/30.

SPANIERMAN—50 E. 78th (879-7085). American Impressionist paintings, watercolors and pastels by artists of the Ten, including Chase, Metcalf, Prendergast, Sargent, Weir, others; thru 6/29.

STONE—48 E. 86th (988-6870). Works from the gallery's collection, thru 7/3.

TAGHINIA-MILANI—1080 Madison (570-6173). "Calligraffiti," with works by Ernst, Haring, Hartung, Zenderoudi, others; thru 6/22.

URDANG—23 E. 74th (288-7004). Works on paper by Kasnowski, Wright; color photographs by Giladi; thru 6/30.

WEINTRAUB—992 Madison (879-1195). Paintings by Botero, Klee, Magritte, Picasso, Tamayo and others; sculpture by Archipenko, Arp, Calder, Miro and others; thru 9/30.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). Oil paintings and works on paper by gallery artists, including Bruder, Burko, Jimmy Ernst, Gray, others; thru 9/15.

BASKERVILLE + WATSON—24 W. 57th (582-0058). "Innocence and Sophistication," with works by Goldin, Majore, Ockenga; thru 7/14.

BORGENICHT—724 Fifth (247-2111). Invitational show, with works by Berkhout, Coe, Drake, Kruger, others; thru 6/22.

DEUTSCH—20 W. 57th (765-4722). Early 20th century American abstract art, including works by Cavallon, Diller, Frelinghuysen, Gorky; thru 7/18.

DINTENFASS—50 W. 57th (581-2268). "Exposed"—artists who deal with the notion of self-exposure, including Anderson, Friedman, Handorff, Harvey, Klarewicz-Okser, Moonelis; thru 7/6.

DONSON—24 W. 57th (245-7007). Flemish and Dutch landscape prints and drawings by Brueghel, Rembrandt, Ruisdael, Saftleven, others; thru 6/30.

FISCHBACH—29 W. 57th (759-2345). Works by gallery artists, thru 7/31.

FITCH-FEBVREL—5 E. 57th (688-8522). Prints by French artists, including Degas, Lautrec, Redon, Vuillard, others; thru 6/30.

FRENCH—41 W. 57th (308-6440). Works by Birmelin, Haney, Lang, Mitropoulos, others; thru 8/31.

HABER THEODORE—24 W. 57th (541-9393). Works on paper by Koursaros, McKown, Tavarelli, Weinstein; thru 7/7.

HEIDENBERG—50 W. 57th (586-3808). Works by Botero, Caro, Pissarro, Riess, Solomon; thru 8/31.

HERSTAND—24 W. 57th (664-1379). Surrealist works on paper by Dali, Ernst, Matta, Miro, others; thru 6/30.

MCKEE—41 E. 57th (688-5951). Prints by gallery artists and others, thru 6/28.

MUNROE—56 W. 57th (246-9616). Works by Andell, Bower, Janowitz, others; thru 6/30.

OSCARSSON HOOD—41 W. 57th (750-8640). Group show of artists who had one-petson exhibitions in 1983-1984, thru 6/23.

PROTETCH—37 W. 57th (838-7436). Furnishings by architects—prototypes of new designs in editions by Diller, Holl, Smith-Miller, Tomb, Venturi; thru 7/31.

ROSENBERG—20 W. 57th (757-2700). "Four From Carnegie-Mellon"—works by Cooper, Haney, Mentzer, Olds; thru 7/13.

ROSS—162 W. 56th (307-0400). Abstract and figurative drawings by Abrams, Cherry, Hammond, Rotterdam, Ruben, others; thru 6/29.

ST. ETIENNE—24 W. 57th (245-6734). American folk paintings by Hicks, Kane, Moses, Phillips, Pippin, others; thru 9/14.

SHIPPEE—41 E. 57th (319-2044). Ceramics, sculpture, fiber works, and collage by Caspari, Chittenden, Corrigan, Hazlett, Jensen, others; thru 6/30.

SIEGEL—24 W. 57th (586-0605). Invitational painting show entitled "12 Abstract Painters," with works by Amenoff, Humphrey, Murray, Reed, Scully, others; thru 6/30.

SOLOMON—724 Fifth (757-7777). "The Innovative Landscape"—Garet, Jenney, McConnel, Morley, Pfaff, Twombly, Zucker, others; thru 6/23.

TILTON—24 W. 57th (247-7480). Paintings by Filko, Goodwin, Lewczuk, Triffa, thru 6/30.

ZABRISKIE—724 Fifth (307-7430). Works by six leading sculptors of the sixties, including Agostini, Bontecou, Hague, Nakian, Stankiewicz, Sugarman, thru 7/30.

ZARRE—41 E. 57th (752-0498). Recent paintings by Bartnick, Buonagurio, Hadjipateras, and others, thru 7/14.

East Village

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). "The Art of Courtship and Marriage in African Sculpture," thru 6/29.

KENKELEBA HOUSE—214 E. 2nd (254-5269). Fri.-Sun. 1-6. Works by Hutson, King, O'Neal, Ramsaran; thru 7/1.

NATURE MORTE—204 E. 10th (420-9544), Wed.-Sun. 12-6:30. Works employing photographic techniques by Beckman, Frailey, Hoeppe, Robbins; thru 6/24.

SoHo and Tribeca

A.I.R.—63 Crosby (966-0799). "Detail: The Special Task"—architectural projects by Agrest, Constant, Diller, Tsein, others; thru 6/23.

ALTERNATIVE MUSEUM—17 White (966-4444). "What's Happening," contemporary art from California, Oregon, and Washington, thru 7/7.

ARBITRAGE—99 Spring (334-9755). Works by Eisgrau, Jacquemon, Kelly, Quam, thru 7/8.

ARTISTS SPACE—105 Hudson (226-3970). "A Decade of New Art"—a retrospective of work shown at this gallery since 1973, curated by Linda Cathcart; thru 6/30.

BONNIER—420 W. Broadway (334-8414). Works by Bolt, Brown, Christo, Cucchi, Dine, Gorchov, others; thru 7/31.

BOONE—417 W. Broadway (431-1818). Works on paper and two installations by Marcel Broodthaers/Drawings by Baselitz, Basquiat, Clemente, Lupertz, Penck, Salle, others; thru 6/30.

BROMM—90 W. Broadway (732-6196). "New Talent" show, with works by Cano, Garwood, Parr, Schmidt, Unsworth, others; thru 6/29.

COOPER—155 Wooster (674-0766). Sculpture by Andre, Judd, Smith; thru 6/22.

CUTLER—164 Mercer (219-1577). Large-scale watercolors by Steve Norton/New work by gallery artists; thru 6/30.

DRAWING CENTER—137 Greene (982-5266). "Reading Drawings: A Selection from the Victoria and Albert Museum"—121 drawings, including works by Durer, Gainsborough, Hockney, Tintoretto, others; thru 7/28.

55 MERCER—(226-8513). Invitational group show, with works by Barchat, Fitzgerald, Martin, Pomar, Sgarlata; 6/19-7/7.

GLADSTONE—152 Wooster (505-8690). Contemporary surrealism in paintings by Cheverney, Humphrey, Scharf, others; thru 7/28.

HENOCH—80 Wooster (966-0303). Furniture by Dunnigan, Ebner, Newman/Paintings by gallery artists; thru 6/30.

KIND—136 Greene (925-1200). Works by Birmelin, Brown, CPLY, Hendon, Johnson, Paschke, Zush; thru 9/1.

MILLIKEN—98 Prince (966-7800). "The School of Wendell Castle: The Art of Handmade Furniture," with pieces by Proctor, Schuette, Sotille; thru 7/6.

NOSEI—100 Prince (431-9253). Summer show with works by Alberola, Bowes, Hodicke, Mirri, Richer, Tirelli; thru 7/31.

PIETRASANTA—81 Franklin (219-3128). Inaugural show with works by Cascella, Grassi, Laurentie; thru 7/7.

RED STUDIO—301 Church (219-8239). "Outdoor Life"—functional work, from boat to birdbath, by Acconci, Dalby, Levine, Norvell, Rossi, Sharpe, Sherman, others; thru 8/4.

ROSENBERG—115 Wooster (431-4838). Works by Ballard, Hart, Johnson, Seidl, Toepp, Wolfe; thru 6/30.

SEMAPHORE—462 W. Broadway (228-7990). A summer group show with works by Berkenblit, Cockrill/Hughes, Colescott, Hannah, Kostabi, Lady Pink, Nechvatal, others; thru 7/31.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Works by Handorff, Kostabi, Prol, Wall; thru 7/21.

SONNABEND—420 W. Broadway (966-6160). New works by Baldessari, Bommels, Gilbert & George, Kounellis, LeVa, Morris, Rauschenberg, Winters; thru 6/30.

SPERONE WESTWATER—142 Greene (431-3685). Works by Chia, Clemente, Cucchi, Le Brun, Long, Mariani, Merz, Paladino, Richter; thru 9/1.

THORP—103 Prince (431-6880). Painting and scul ture by Bower, Crane, DiDonna, Finnegan, Gorni Kiff, True, others; 6/23-7/27.

VISUAL ARTS—137 Wooster (598-0221). Grou show curated by Richard Anuskiewicz; thru 6/30.

WARD-NASSE—178 Prince (925-6951). Works Bruce, Gellman, Kleinschmidt, Leibowitz; 6/23- 12.

Other

FIRST WOMEN'S BANK—111 E. 57th (644-067 "Portraits: Form and Concept," with works by Be Benton, Corboy, Sharpe, Wilke, others; thru 9/14.

GREY—33 Washington Place at Washington Squa East (598-7603). "Cocteau Generations: Spirit of th French Avant-Garde"—paintings, drawings, phot graphs, sculptures, costumes and other objec created between 1914 and 1963 by many of the ar ists who flourished during Cocteau's lifetime, thru 6 23.

MUSSAVI—623 Broadway (505-2297). Painting an sculpture by Barkoff, Colin, Hydes, Lewis, Miles, ot ers; thru 6/30.

STORM KING ART CENTER—Mountainville, Ne York (914-534-3115). "20th-Century Sculpture: S lections from The Metropolitan Museum of Art" wit works by Calder, Di Suvero, Moore, Smith, others *also a group of outdoor sculptures* by Louise Neve son; thru 10/31.

WESTBETH GALLERY I—55 Bethune (691-1426 Painting, drawing, sculpture, photography, prints b artists who live and work at Westbeth, thru 7/1.

Photography

LYDIA CABRERA—A portrait of this Cuban write through her photographs, drawings, original editions, letters, manuscripts, personal and religious objects, and collection of painted stones, thru 7/13 Intar Latin American Gallery, 420 W. 42n (695-6134).

ROBERT CAPA/GYORGY KEPES—Photographs of the D-Day invasion/Lightgraphics. Thru 7/8. I.C.P., 1130 Fifth (860-1777).

EILEEN COWIN—Staged domestic tableaux, thru 6/30. Manes, 177 Prince (505-5722).

80 PAPERS—80 Thompson (966-1491). Vintage gold-toned and hand-colored albumen photographs of Pompeii by Anderson & Sommer, circa 1890; thru 8/11.

WALKER EVANS—Vintage photographs, thru 7/4. Pace/MacGill, 11 E. 57th (759-7999).

ANNETTE ELIZABETH FOURNET—"European Landscapes"—hand-colored photographs of courtyards, parks and other sites in Western Europe, thru 6/30. Parsons, 66 Fifth (741-5667).

GOETHE HOUSE—1014 Fifth (744-8310). "Four Aspects of Contemporary German Photography," thru 6/23.

PAUL B. GOODE—Dance photographs and portraits, thru 7/31. Harkness Center, 4 E. 75th (570-1500).

LEWIS W. HINE—Works from the National Research Project, 1936-1937; thru 7/8. I.C.P., Fifth Ave. at 94th (860-1777).

LOTTE JACOBI—An in-depth look at the photographer's early years in Germany, thru 6/23. Ledel, 168 Mercer (966-7659).

SHEILA METZNER—Portraits and still lifes, thru 6/29. Wolf, 30 W. 57th (586-8432).

NEIKRUG PHOTOGRAPHICA—224 E. 68th (288-7741). "Rated X"—erotic photographs by Brandt, Cadmus, Kertesz, Mapplethorpe, Rubinstein, others; thru 7/27.

PHOTOCOLLECT—740 West End (222-7381). Victorian portraits by Cameron, Carroll, Hill, Miller, Petit, others; thru 7/7.

JUDY SEIGEL—Photographs with a metallic, iridescent surface, thru 6/29. Pfeifer, 825 Madison (737-2055).

TED VICTORIA—Wall pieces and a large-scale installation, all employing the principle of the camera obscura, thru 7/7. Light, 724 Fifth (582-6552).

BRUCE WEBER—Photographs of athletes, thru 6/30. Miller, 724 Fifth (246-1625).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Jewelry USA and Jewelry International: Contemporary Trends; thru 9/1.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples;

3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Ancestors: Four Million Years of Humanity; thru 9/9... Peonies of Greece: Myth, Science and Art; thru 8/12... Bicycles and Dragons: Highlights China's Past and Present; thru 7/15.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Contemporary Chinese Painting: An Exhibition from the People's Republic of China; 6/21-8/26... Faces of China: A Photographic Exhibition by Tom Zetterstrom; 6/21-8/26.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. The Work of Our Hands/The Resurgent Bronx; thru 7/19... Recent Paintings by Edgar Buonagurio; thru 6/22.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... New Acquisitions of Contemporary Design; thru 6/24... Jim Dine: "Nancy Outside in July;" thru 7/1... Homer, Sargent, and the American Watercolor Tradition; thru 9/3...Picasso's Curtain for the Ballet, *Parade,* thru 7/15... New Talent: paintings, sculpture, photographs and graphics by eight Brooklyn artists; thru 7/29.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Finished in Beauty: South West Indian Silver; thru 7/8... Circles of the World: Traditional Art of the Plains Indians; thru 7/15... Visual Space in Music: Drawings by John De Cesare; thru 8/5... Manhattan Skyline: New York Skyscrapers Between the Wars; thru 9/23.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted... Clodion Terracottas in North American Collections; thru 9/30.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Juan Gris (1887-1927): Retrospective; thru 7/8... Michael Singer; thru 7/8... Painting in Paris, 1909-1925: A Selection from the Permanent Collection; thru 9/9.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heroes.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. $5, seniors and children $3.50. (Tickets available through Ticketron and Teletron only.) Israel in Antiquity... Coins Reveal... The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections; thru 8/26... Image and Reality: Jewish Life in Terezin; thru 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The new Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry; from 6/19... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D... Yves Saint Laurent: 25 Years of Design; thru 9/2... Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... Eugene Delacroix (1810-79): Lithographs and Etchings; thru 7/15... Peach Blossom Spring; thru 6/24... Antoine-Louis Barye: Drawings and Sculptures; thru 7/15... Recent Acquisitions; thru 9/2... **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation... Twice Thirty Manuscripts for the Sixtieth Anniversary of the Morgan Library; thru 7/31... French Drawings, 1550-1825; thru 7/31.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr... New York off the Record: Photographs by Robert Sefcik; thru 9/3... Queens, Courtiers and Cavaliers; thru 9/3. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing... An International Survey of Recent Painting and Sculpture; thru 8/7... Three Americans: Photographs by Robert Adams, Jim Goldberg and Joel Sternfeld; thru Aug.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. The Shock of Modernism in America: The Eight and Artists of the Armory Show; thru 7/29.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. William Lescaze—The Rise of Modern Design in America; thru 9/2... Seasons at the *New Yorker:* Six Decades of Cover Art; thru 7/31.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, Wed. 12-8 (free 5-8). $2.50; students & seniors $1.50, children free. New Work: New York/Outside New York; thru 7/15... New to Us: Children's Ideas on Museums; thru 6/30.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: The Neustadt Collect of Tiffany Lamps... New York and The China Trade; thru 8/26... The Waldron Phoenix Belknap, Jr. Collection; thru 8/19... Treasures of Manuscript Americana; thru 7/1... Five New York Families; thru 11/11... Visions of Liberty; 6/20-1/13... Watercolors from the New York Historical Society Permanent Collections; thru 10/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/1... Censorship: 500 Years of Conflict; thru 10/15... **Lincoln Center,** 111 Amsterdam Ave. (870-1600). The DeMille Dynasty: First Family of Hollywood, Theatre and Dance; thru 10/1... Dance Photographs by Abe Epstein; thru 7/15... Terpsichore Revisited: 40th Anniversary of the Dance Collection; thru 9/22.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Peter Greene: Paintings and Drawings; thru 6/24... Common Heritage: Contemporary Iroquois Artists; thru 8/19.. The Ablah Collection: Six Henry Moore Sculptures; thru 11/30.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983; thru 9/4... Artists-in-Residence, 1982-83: Terry Adkins, James Brown, and Leon Waller; thru 7/5.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... The Sculpture of R.M. Fischer; thru 7/22... Fairfield Porter: Retrospective; thru 8/19. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Calder: Selections from the Permanent Collection; thru 7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/20 at 10 & 2; 6/21 at 10: United States, Confederate States and General Foreign Stamps and covers including the Henry C. Gibson, Sr. Collection. On view from 6/18. **East,** 219 E. 67th St. (570-4141). 6/19 at 10 & 2: 19th-Century Furniture, Rugs, Porcelain, Sculpture and Works of Art. On view from 6/15. 6/20 at 10: Continental, English and American Silver. On view from 6/16. 6/21 at 10 & 2: Fine Jewels. On view from 6/16.

DOYLE—175 E. 87th St. (427-2730). 6/20 at 10: Furniture and Decorations including paintings, silver, porcelain and rugs. On view from 6/16.

PHILLIPS—406 E. 79th St. (570-4830). 6/19 at 11: Silver and Objects of Vertu. On view from 6/16. 6/20 at 1: Antique and Modern Jewelry. On view from 6/16.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 6/20 at 10:15 & 2, 6/21 at 10:15: Russian Works of Art, Objects of Vertu, Russian and Greek Icons. On view from 6/14. 6/20 at 7: U.J.A. Benefit Auction. On view from 6/18. 6/21 at 2: Fine English and Continental Silver. On view from 6/16. 6/22 at 10:15 & 2: American 19th and 20th-Century Paintings, Drawings and Sculpture. On view from 6/16. 6/23 at 10:15 & 2: Collectors' Carrousel, including property from the Collection of John Lennon and Yoko Ono, to benefit the Spirit Foundation. On view from 6/16.

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OTHER EVENTS

Happenings

FAIRS AND STREET FESTIVALS—(and their tribe increases every week!): Brooklyn offers two special events this weekend—In Prospect Park, at the poetically named Vale of Cashmere and the Pools, the Friends of the Parks and the borough's Garden Clubs will host a county fair and art show, 6/24, noon-3. Flowers, plants; homemade cakes, jams, and other good things; gift items and demonstrations of herb-drying; art that relates to flowers; plus refreshments and the New Brooklyn Flute Quartet playing as you stroll about. Proceeds benefit the Vale's restoration... 6/23, the celebration is for the 70th anniversary of the Brooklyn Botanic Garden's Children's Garden, 1-4; a ground-breaking ceremony; a recital by pianist Simone Dinnerstein, one of the young gardeners; tours of the garden; a square dance (3:15); and the inaugural performance by the new Piccolo Teatro Dell'Opera (2), a program for the family... Details weren't forthcoming by press time, but 6/24 is the date for the annual Lexington Ave. Festival, from 23rd St. to 34th St., with, we're fairly sure, lots of vendors' booths, flea-market goods, arts and crafts, foods, and entertainment... A Medieval Festival, hosted by Medieval Studies and Restoration, promises jugglers, mimes, jousts, music and dance, costumed entertainers, arts and crafts. 6/23, 24, 30, 7/1, out in Sands Point Park and Preserve, Port Washington, L.I. 11-5 each day, $2.50, children $1.25. Take your own picnic, or snack there—and note that there are extra goings-on for the kids.

SPECIAL DATES FOR SPECIAL DAYS—Two events celebrate the Summer Solstice, one put on by Make a Stand, "a nonprofit network of public-spirited individuals." It's 6/23 at 2, at the Central Park bandshell, 72nd St. off Fifth Ave. There'll be singers, a jazz band, a comic-actor, and other entertainments dedicated to "raising awareness of issues concerning youth." An expert from the Hayden Planetarium will talk about the Solstice, and there'll be some very young guest speakers... 6/21 at 4:30 a.m., and continuing until 9:30 p.m., artist Donna Henes presents "Streams of Conscience: Chants for Peace/A Chance for Peace." "Visual and verbal" chants are on the agenda, down at Bowling Green Park, and everyone's invited to drop by and join in the vigil on this longest day of the year... Gay Pride Day is 6/24, and the parade marchers have official city sanction this year. There'll be floats, music, and a new character, Brucie the Colorado Bear—to see him is to love him. The march begins at noon at Columbus Circle, across C.P.S. to Fifth, to Washington Square Park, then to Christopher and West Sts. for a rally and fair, with foods, booths, entertainment, and speakers such as Harvey Fierstein... The delightful Quentin Crisp will be guest speaker at the annual Gay Pride Celebration and Awards Banquet, 6/19 at 8, (cocktail hour at 6:30). It's at the Prince George Hotel, 14 E. 28th St., and is $55 for non-members (one gratis drink, plus wine, with a cash bar). Black-tie optional (475-3869).

SOUTH STREET VENTURE, an hour-long, multi-screen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

BRIEF CALENDAR NOTES—At CUNY Graduate Center Mall, 33 W. 42nd St., a free College and Career Information Fair, 6/21, 11-3. Talk to people from CUNY'S 19 campuses about their programs, and the question of financial aid. Career workshops at 12:15 and 1:15, and the Sammy Benskin Trio plays jazz to learn by... The 1984 Dimension Convention is "more than a comic, science-fiction, or movie convention," probably a little of all three, with auctions, exhibits, guest appearances, a debate between the comics world's mavens, and more. The Sheraton Centre, Seventh Ave. and 52nd St., 6/23 and 24, from 11 a.m.; $10 Sat., $8 Sun. (796-6275)... Hospital Audiences, the terrific group that takes entertainment where it's most needed, will benefit from a reception at the B.G. Cantor Sculpture Center, 105th floor of One World Trade Center. This is the world's largest private collection of Auguste Rodin's sculpture, soon to be dispersed to museums, and this evening is a last chance to see the works all together. Date is 6/21, 5:30-8, and St. Bartholomew's Church Community Club is sponsor. $34, or $50 for two people (355-3939 for more information). Staff will be on hand to answer questions about the pieces; cash bar, with complimentary hors d'oeuvres... At the Nippon Club Gallery, 145 W. 57th St., thru 6/23, 11-7, a colorful and imaginative exhibit of *yabusame,* Japanese paper dolls and animals, by Michiko Fujiyama.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

MUNICIPAL ART SOCIETY—(935-3960). Discover New York tour: City on the River—City Hall to South Street Seaport. 6/23, 24 at 2, meet in front of City Hall. $8... Also 6/23 at 2, Barry Lewis leads a walk on"SoHo and NoHo Moderne". Meet at corner of Broadway and Howard St., a block north of Canal St. $8; must reserve.

NEW YORK WALK-ABOUT—6/23 at 2, meet NW corner of Fulton St. and Broadway, for "The Past Preserved—Fulton to South Street Seaport." 6/24 at 2, meet SW corner of Remsen and Court Sts., Brooklyn Heights, for "Forgotten by Time," a walk in that area. Each $5 (582-8083 weekdays); no advance registration.

GREENWICH VILLAGE, "New York's First Summer Colony." Tour with Museum of the City of New York (534-1672). 6/24 at 1:30, meet at Gay and Christopher Sts., west of Sixth Ave. and 8th St. $6.

CHELSEA, with Adventure on a Shoestring (265-2663). A walk in this revitalized historic neighborhood. 6/24 at 3, meet NW corner of Seventh Ave. and 23rd St. $5.

TOURS WITH THE 92ND STREET Y—Pre-registration required (427-6000, ext. 179). 6/24 at 11 a.m., Gracie Square, Carl Schurz Park, Queen Anne houses; $7. 6/24 at 10:45 a.m., a visit to Governors Island, home to the U.S. Coast Guard; $7.

PELHAM BAY PARK, a natural-history tour with Rob Bernstein and Bronx County Historical Society (881-8900). 6/24 at 1:30, meet at "circle" before City Island. $4.

QUEENS CORNUCOPIA—A gourmet bicycle tour with the Hungry Pedalers. Latin, Indian, Japanese, Korean, and Greek highlights. 6/23 at 8:15 a.m. $9, or $17 for two people (473-6829, 222-2243). Call for schedule and price combinations.

LOWER EAST SIDE ARTISTS' STUDIOS—A walk with the Floating Gallery (254-3690). 6/23 at 1; call for meeting place. $5.

URBAN PARK RANGERS—Tours and workshops, free unless noted. Bronx: 6/23, phone 589-0096 to inquire about a workshop on fresh-water aquariums. 6/24, meet at 1, Crotona Boathouse, for a session on Crotona Park rocks and minerals (589-0096). 6/24 at 10 a.m., meet at the Environmental Center, across from section 2 of Orchard Beach, for a wildflower walk in Pelham Bay Park (548-7880). 6/24 at 1, meet at Van Cortlandt Park Visitors' Center (548-7880), for a look at the historic evolution of the park... Brooklyn (856-4210): 6/23 at 1, meet at Prospect Park Zoo's sea-lion pool for a tour of the past, present, and future of the zoo. 6/24 at 1, meet at the end of Gerritsen Ave., Marine Park Creek, to learn about "sea vegetables."... Manhattan (397-3091): 6/22 at 2, meet at 23rd St. and Madison Ave. for a look at Madison Square Park. 6/23 at 2, meet at 110th St. and Manhattan Ave. for a tour of Olmsted and Vaux's Morningside Park. 6/24 at 2, meet at C.P.W. and 100th St. for a Central Park photography walk... Queens (699-4204): 6/23 at 1, meet in the upper parking lot, Alley Pond Park, north of Grand Central Pkwy. at Winchester Blvd., for an "insect investigation."... Staten Island (442-1304): 6/23 at 10 a.m., take a full canteen and good shoes, for a session on "beachcomber's botany"; meet at Sand Lane and Father Cappodanno Blvd. 6/24 at 10 a.m., walk back in time in Clove Lakes Park; meet in the Zoo parking lot.

SOUTH STREET SEAPORT MUSEUM—A variety of tours of the ships and the museum enclave. Phone 669-9400 for complete information and prices. Some tours included in admission to museum buildings. Examples: "Weathered Witnesses," the unfinished seaport; daily at 1 and 3. A tour of museums, daily noon-4.

BRYANT PARK—Weekly "Once Around the Park" tour, Thurs. 12:30-1:30. Behind the Library, off Sixth Ave. and 42nd St. Free.

NBC STUDIOS—These popular tours are back—a 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50 Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals ar Gospel tour, Sun. 9 a.m.-1 p.m. Residential section the Morris-Jumel Mansion, and a Baptist church se vice. $22; reserve by 1 p.m. Sat... Soul Food and Ja tour, Fri. and Sat., 7:30-midnight, with dinner, jaz drinks. $49; reserve 24 hours ahead.

MAGICAL PLANT WALKS, with Madeline Green (777-5658). Learn to identify and how to use wil plants. 6/23, Cunningham Park, Queens. $12. Phon for meeting place.

NATURE WALKS—Alley Pond Environmental Cer ter, 228-06 Northern Blvd., Queens (229-4000). wetland walk, every Sun. at 1. $1... Wave Hill, 249t St. and Independence Ave., Bronx (549-2055): greenhouse and garden walk, every Sun. at 2:1 Free with weekend admission; $2... Brooklyn Bc tanic Garden, 1000 Washington Ave.; each Sun. at 1 meet at Garden Shop for a 45-minute tour. Free.

PICK YOUR OWN WILD FOOD—"Wildman" Stev Brill tells you how to find it and use it, in variou outdoor places. 6/23, Inwood Hill, Manhattan. 6/24 Flushing Meadow, Queens. All noon-4; $15; phon (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 1 a.m. and 2, for two hours; reservations onl (226-1426); $5; under 16, $3.50.

CONSERVATION AND THE OUTDOORS—Em phasis is on nature, and walking itself, with some cit walks. Phone for details on the "serious" hike (204-1112, mornings). Also see "Urban Park Rangers," above. Meantime: 6/24 at 2, meet at Broadwa and Fulton St., for a historical tour of lower Broadway; free. 6/24 at Jamaica Bay Wildlife Refuge, program on edible and medicinal plants; must reserve (474-0613).

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 6/23, Morris County, N.J. 6/24, North Shore harbors, L.I. $15 without transportation, $23 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Meanwhile: 6/24, walk where New York began: the Battery, South Street Seaport, more. Meet at noon, outside S.I. Ferry building, foot of escalator; $1 (876-6688 eves.).

Sports

BASEBALL—Mets: Shea Stadium, Flushing (507-8499). $3-$8. 6/19, 20 at 7:35, 6/21 at 1:35, vs. Philadelphia; 6/22 at 8:05, 6/23, 24 at 1:35, vs. Montreal... **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. Next home games 6/25-27 at 8, vs. Detroit.

COSMOS—At Meadowlands Arena, E. Rutherford, N.J. (ticket information: 265-8600). For regular games: $7; children, seniors, $4. 6/24 at 3, vs. Tulsa.

Children

THE DUMP, a "choreo-poem," by Children's Theater Workshop of the 92nd Street Y. Written, produced, and performed by youngsters 5-12. 6/19, 20 at 7, at the Y, on Lexington Ave. (427-6000). Free.

F.A.O. SCHWARZ, 745 Fifth Ave. Each Thurs., 2:30-3:30, second-floor book department, a storyteller; Fri., 11-3, first-floor doll department, Mitch Cohen's turtle races; Sat., 11-1, second-floor space-shuttle area, weekly entertainers, from clowns to gymnasts; all free... Also the Muppets at Home environment, boutique, and TV shows.

ZOO MASK WEEKEND—African and South American traditional honoring animals through masks, in a weekend of activity that includes animal makeup, paper-headdress-making, African rhythm instruments, a procession of stilt-walkers, dancers, drummers, animal puppets, and more. Most activities 12-4, followed by the procession. 7/23, 24, at the Bronx Zoo; $1, adults $2.50, seniors and under 2 free (367-1010).

NEW YORK CITY LULLABIES—Judith Lebentritt directs a group that sings songs from varying backgrounds, with audience participation. Carroll Gardens branch library, Clinton and Union Sts., Brooklyn (625-5838); 6/20 at 6:30. Free.

HUDSON RIVER MUSEUM, Trevor-Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550).

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OTHER EVENTS

Andrus Planetarium shows, Sat. and Sun. at 4. $1, adults $1.50. Art Day, 6/21 at 3:30; $15.

THE OWL AND THE PUSSYCAT—New musical by Anthony Osnato and Woodward Regan. Seventh Sign Theatre Co., at French Evangelical Church, 126 W. 16th St. (663-2648). Sat. thru 7/7, at 11 a.m., 12:30 and 2. $5.

SPECIAL EXHIBITS—"A Graffiti Melee," work by 13 young artists. Rainbow Connection Art Gallery, 100 Hudson St., Tues.-Sat. noon-6, thru 7/19. . . "Children's Art From the Studio in a School—1983-84." 400 works by public-school pupils. Federal Hall, 26 Wall St., thru 6/22, Mon.-Fri. 9-5. . . Museum of the City of New York, Fifth Ave. and 103rd St.: Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls. . . "New to Us, Children's Ideas on Museums." New Museum of Contemporary Art, 583 Broadway, between Prince and Houston Sts., thru 6/30.

LITTLE PEOPLE'S THEATRE COMPANY—"Hansel and Gretel," 6/23, 24 at 1:30, and "Goldilocks and the Three Bears," 6/23, 24 at 3. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, two-drink minimum. . . **Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn. 6/23 at 1: "Movin' Animals"; learn how, with paper-folder Michael Siegel; free, but must pre-register. 6/24 at 2 and 3: Pepe Castillo y Estampa Criolla; folk music of Puerto Rico; free.

PUBLIC LIBRARY—Free unless noted. This is just a sampler; call local branches for other programs. . . Seward Park branch, 192 E. Broadway: 6/21 at 3:45, Boris and Natasha, the Famous Puppets . . . Hamilton Fish Park branch, 415 E. Houston St.: 6/21 at 4, a cartoon workshop; pre-register. . . Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. . . Muhlenberg branch, 209 W. 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish.

CINDERELLA, a musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). 6/23, 24 at 1 and 3:30. $3.50. Reservations a must.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. Special exhibit: "Making Your Mark," thru Aug.; graffiti—all kinds—through the ages. Stories at 1:30. Theater games at 2. Other activities, and a day camp starting 7/2.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. "Theme" programs Sat. and Sun., with talks, workshops, films, etc.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. $1. Exhibit of artwork by students, grades 2, 4, 5. . . 6/23 at 1:30, a program of film and a workshop about children's chants and games—black, Asian, Latin, and European samples—with Felicia Tedesco. 6/24 at 1:30, same film program as above; no workshop. Free with museum admission.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues. 10-5. Free. Summer workshops in crafts, nature, hobbies. Fees vary.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. American-Continental. Spcls: homemade pastries, shrimp provençale, pasta, shell steak, scallops and leeks au gratin, *southern-style snapper. Res. sug.* L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-midnight. Available for private parties. Closed Sun. **(I)** AE, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Jacket required at L only. Northern Italian. Spcls: red snapper marechiaro, double-cut veal chop, homemade mozzarella. Res. sug. L Mon.-Fri. noon-4. D Mon.-Sat. 4-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannòli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice, roast free range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Continental. Spcls: sea-trout with black bean and ginger *sauce, Mountain salad, roast* duck fillet with *apples* and green peppercorns. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Br Sat.-Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provençale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Buffet Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. Outdoor Cafe. **(M)** AE, CB, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

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Greenwich Village

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CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor cafe. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. Italian. Spcls: mixed seafood, homemade pasta, linguine, calamari, scungilli, pork chops. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American-Cafe. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open daily noon-1 a.m. Br Sat.-Sun. noon-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.**, 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop finanziera, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Pianist Mon.-Thurs. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B, L, D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

PASTICCIO—447 Third Ave., bet. 30th-31st Sts., 679-2551. Casual. Northern Italian. Spcls: rotolo di pasta, scaloppine Elisa, pollo marengo. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEASCAPES—202 E. 42nd St., 370-0098. Casual. Continental. Spcls: cappelli d'angel with seafood, shrimp and chipalatas, shrimp Imperial, steak. Res. sug. Open Mon.-Fri. 11 a.m.-midnight, Sat.-Sun. 4:30-midnight. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced parking 5-midnight. Closed Sun. **(I-M)** AE, MC, V.

CHELSEA LION—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat. Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustàrd seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, near 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also at 17 East 48th St., 355-3345. D daily. **(M)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30 a.m.-7 p.m. Bar til 8. Private parties. Also 46 E. 43rd St., 599-9805; 430 Lexington Ave., at 43rd St., 599-8936; 64 W. 52nd, 245-9702; 32 Cedar St., 825-9855. **(M)**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon.

Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sat. & Sun. during July & Aug. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PÉRIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

NORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4-to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complet pre-theater D 5:30-7. Private rooms. Closed Su **(M-E)** AE, CB, DC, MC,

BEEFSTEAK CHARLIE'S—51st St. & Broadwa 757-3110. Casual. American. Spcls: steak, old fas ioned barbecued ribs, hamburgers, incl. salad ba shrimp, beer, wine or sangria with dinner. L Mon Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. t 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC,

BEN BENSON'S STEAK HOUSE—123 W. 52n St., 581-8888. Casual. American. Spcls: stea chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon. Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Privat parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V

CAFE DE FRANCE—330 W. 46th St., 586-0088 Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon. Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Close Sun. **(I-M)** AE, DC, MC, V

CAFFE FONTANA—811 Seventh Ave., at 52nd St. in the Sheraton Centre Hotel, 581-1000. Casual Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1 **(I-M)** AE, CB, DC, MC, V

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli Spcls: corned beef, pastrami, cheese blintzes, matz ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CASTELLANO—138 W. 55th St., opp. City Center, 664-1975. Casual. Venetian. Spcls: risotto, carpaccio, homemade pastas, grilled seafood. Res. sug. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11:30. Bar 11:30 a.m.-11:30 p.m. Closed Sun. **(E)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

AREDO — 156 W. 44th St., 944-9747. Casual. Spanish-Mexican. Spcls: paella, stuffed lobster, enchiladas, tacos. Res. sug. L Mon. - Fri. noon - 4. D Mon. - Fri. 4 - midnight, Sat. - Sun. from 3. **(I-M)** AE, CB, DC, MC, V.

A VERANDA—163 W. 47th St., 391-0905. Dress opt. *Northern Italian. Spcls: stuffed breast of capon,* scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.**, 758-5560. **(I)** AE, CB, DC, MC, V.

E CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

E VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. *Spcl: fettuccine porcino.* Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. & 7/2-24. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.**, 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. & 7/1-24. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorren*tino, skewered beef & scampi, sweetbreads. Res. sug.* B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls. pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas**, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Jazz Wed. from 9. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie *required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose,* filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon-3. Drinks till 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

BUDAPEST CAFÉ—1373 First Ave., bet. 73rd-74th Sts., 772-8508. Dress opt. Continental-Hungarian. Spcls: pheasant pate, roast goose liver, paprika veal medallions, Gundel palacsinta. Res. sug. D only Tues.-Sun. 5:30-11:30. Closed Mon. **(M)** AE.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor cafe. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & 6/30-7/16. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. D only 5-midnight daily. Br Sat.-Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave. at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 100. Pianist nightly. **(M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American-Continental. Spcls: mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D da
5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC,

HUNAN BALCONY—2596 Broadway, at 98th S
865-0400. Casual. Hunan Spcls: chef Chia's spi
chicken, Hunan flower steak, fresh scallops Hun
style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.
(I) AE, CB, DC, MC,

HUNAN PARK—235 Columbus Ave., bet. 70t
71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp
pork Hunan style, Lake Tung Ting shrimp, beef wi
four flavors. Res. sug. L daily noon-3:30. D dai
3:30-1 a.m. **(I)** AE, CB, DC, MC,

MRS. J'S SACRED COW—228 W. 72nd S
873-4067. Casual. American. Spcls: prime stea
roast beef, fresh seafood. D only Mon.-Thurs. 4
a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Piani
nightly. Private parties. **(M)** AE, CB, DC, MC,

RED BARON—201 Columbus Ave., at 69th S
799-8090. Casual. International-Nouvelle. Spcl
fresh tuna with oriental black bean sauce, poache
Norwegian salmon with champagne and leeks, rac
of lamb rolled and stuffed with goat cheese. Res. su
L Mon.-Fri. 11-4. Br Sat.-Sun. 11-4. D Sun.-Thurs. 4
a.m., Fri.-Sat. to 2 a.m. Private parties for 30. **(M)**
AE, CB, DC, MC,

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts
799-7847/7922. Casual. Japanese. Spcls: sush
flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3.
Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spe
cial D 5-6:30. **(M)** AE, DC, MC,

RUPPERT'S—269 Columbus Ave., bet. 72nd
73rd Sts., 873-9400. Casual. American-Continental
Spcls: grilled butterflied leg of lamb with shallo
butter, shrimp in beer batter with orange mustar
sauce, roast whole baby chicken seasoned with tarra
gon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-
a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V

SIDEWALKERS'—12 W. 72nd St., 799-6070
Casual. Regional American Seafood. Spcls: Creol
fish gumbo, Maryland spiced crabs, Maryland cra
cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. t
midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties fo
15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood. Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** AE, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

STRATTON RESTAURANT—Forest Hills, 108-36 Queens Blvd., 263-6100. Casual. American-Mexican. Spcls: ribs & chicken, Mexican combination platter. Res. sug. L daily 11:30-3. D daily 3 p.m.-3 a.m. Ent. nightly. Private parties for 300. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

IGHTLIFE

Y TO ABBREVIATIONS	
	American Express
	Carte Blanche
	Diners Club
	MasterCard
	Visa

ease check hours and talent in advance. Many aces are forced to make changes at short notice.

Pop/Jazz

MAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Silas Antonio. Mon. & Tues., George Andre. Wed. & Fri., Hortencio Gomes. Thurs., Cecilia Engelhart. Sat., Clarice Taylor & Carlos DeSouza. AE, CB, DC

LUE NOTE—131 W. 3rd St., 475-8592. 6/18, Patricia Laing Quintet; Carol Chaikin and Laura Dryer. 6/19-24, Carmen McRae and Jackie & Roy. 6/25, Brenda Bufalino; Amy Duncan Trio. AE, MC, V.

RADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 6/18-23, John O'Neal & Ray Drummond. Music from 9:45. AE, CB, DC, MC, V.

AJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

ARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 6/23, jazz pianist Adam Makowicz. Mon.-Sat. 9-midnight. AE, DC, MC, V.

HE COOKERY—University Pl., at 8th St., 674-4450. Jazz-singer Carrie Smith, Sun. & Mon. at 9 & 11. Lord Burgess with Eugene Grey, Tues.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 6/20, Liz Carroll. 6/23, The Matt Glaser, Kenny Kosek Show. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 6/18, 19, Ed Polcer's Midtown North. 6/20, Hot Club of 54th St. 6/21-23, Balaban & Cats. 6/24, Mike Le Donne Quartet with Scott Hamilton. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 6/18, Les Paul Trio with Wayne Wright on guitar and Gary Mazzaroppi on bass. 6/19-24, Don Sebesky's N.Y. All Star 15-piece band. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 6/18, Tom Goodkind. 6/19, Peter McGehee; The Sleazebuckets. 6/20, Mark Johnson; Tish & Snooky. 6/22, Touchstone. 6/23, Mick Moloney; Robbie O'Connell; Jimmy Keane. 6/24, Jane Brucker. 6/25, Sonny Ochs. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 6/18, Don Jay. 6/19-21, Hilton Ruiz. 6/22, 23, Marion Cowings and Kim Shaw. 6/24, 25, Mike Nock. 6/26, 27, Rahn Burton. **Upstairs:** Every Thurs. at 8:30, the High-Heeled Women, and at midnight, *Not So New Faces of '84*, musical comedy revue featuring Nancy Ringham, John Spalla, Mary Testa and William Thomas, Jr. 6/21 at 10: Jon Hendricks in Concert. Fri. & Sat. at 8, *Pizzazz*, musical comedy. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Thru 6/24, Wed.-Sun., 10-3, singer-pianist Joe Derise with Frank Tate on bass. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 6/18, Loose Change. 6/19, The Band Next Door. 6/20, Another Mule. 6/21, The Few; Task Force. 6/22, Joe Salvo; The Adults. 6/23, Troy and the Tornados; Max Razz. 6/24, Cab Lucky. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music nightly at 10. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 6/19-24, Denny Zeitland; Charlie Haden; John Abacrombie All-Stars. 6/26-7/1, Philly Joe Jones's Dameronia. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 6/19-7/7, *Bittersuite*, original song revue featuring Claudine Cassan, Leilani Mickey, Anthony Mucci and Richard Roemer, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Multi-level bar and restaurant. Tues., Arturo & Trio. Wed., Susie and the Boy. Thurs., Jo Salvo. Sat., Shawn Colvin & Co. Music from 10 p.m. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Sol Yaged All-Stars. AE.

REGINETTE—69 E. 59th St., 758-0530. Every Wed., "Le Jazz" featuring Chico Hamilton with Arnie Lawrence, Paul Ramsey, Cary DeNiger and Calvin Kuhn. Three sets starting at 9 p.m. AE, CB, DC, MC, V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11:30, with an extra set Fri.-Sat. at 1:30 a.m. 6/24, Armen Donelian Group. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 6/20, Patti Ramelli; Health Hen; Baby Boom. 6/21, Sherryl Zacheria; Big Deal. 6/22, Luca Brasi; Pat Cisarano; Special Jellies. 6/23, Pep in the Cat. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 6/18, 25, David Murray Big Band. 6/19-24, Arthur Blythe Quartet featuring John Hicks. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 6/19-23, The dynamic GQ Group. Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 6/18, Loup Garou. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 6/22, Cedar Walton, Curtis Fuller, George Coleman All Stars; Frank Foster and the Loud Minority. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 6/18, 25, Mel Lewis & the Jazz Orchestra. 6/19-24, Michael Petrucciani Trio. 6/26-7/1, Elvin Jones Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 6/18-23, 25-30, The Countsmen with Earle Warren. 6/24, Lee Konitz. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 6/18, 25, pianist Jim Roberts. 6/19-23, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 6/18, Iron City Houserockers. 6/22, 23, Tommy Joe White; Soozie Tyrell and Great Balls of Fire. 6/24, Max Creek. 6/26, 27, John Lee Hooker. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 6/19-24, comedian Fred Willard. Shows Tues.-Thurs. & Sun. at 8:30, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 6/18-21, comedian Danny Curtis. 6/22, 23, comedians Bob Nelson, Richie Gold and Gary DeLena. Mon.-Thurs. 9 & 11:15, Fri. 9 &11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9:30. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam with comedian Terry Day. Thurs., magicians Joe Devlin and Imam. Fri., magician Slydini and comedian Barry Niekrug. Sat., Imam and Barry Niekrug. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

CLUB A—333 E. 60th St., 308-2333. Every Mon., singer-guitarist Luis Roche and the Edson Machado Trio with special guest Nara Leao salute Antonio Carlos Jobim and 20 years of Bossa Nova. Music at 9 and 11:30. AE, DC, MC, V.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 6/30, Joe Barone and Lilyann Carol alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 6/19, Jim Pepper. 6/20, Lloyd McNeill and the Afro-Brazilian Sextet. 6/21, Talking Drums. 6/22, 23, Pe de Boi and Loremil Machado. 6/26, Oliver Lake and Jump Up. AE, V.

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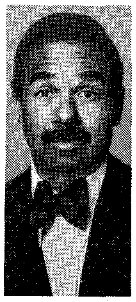

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S.P.Q.R.—133 Mulberry St., 925-3120. Every Fri. & Sat., The Terry Homberg Trio play for dancing from 9-1 a.m. AE. CB. DC. MC. V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal, Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7:30. 6/21-23, Loretta Devine in *An Act of Love,* Thurs., Fri. at 11:30, Sat. at midnight. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 6/18-23, Cathy Chamberlain and Suzy Williams in *Dames in Hoagland,* Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by Ellen Greene, Mon.-Thurs. at 11, Fri.-Sat. at midnight. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Jan Neuberger, Marilyn Pasekoff, Patrick Quinn, and Doug Voet. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. **Cabaret/Supper Club:** 6/18, The Company. 6/21, *Late City Express,* musical revue. 6/22, 23, Darryl Pandy; *Late City Express.* AE, MC, V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 6/19, Arabella Young. 6/21, Philly Phillips. 6/22, "Kaleidoscope" improv players. 6/23, Judy Kreston and David Lahm. Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, 6/19-24, Panama Francis featuring Maxine Sullivan salutes Chick Webb and Harlem Bands. AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 7/1, singer-pianist Steve Ross, Wed.-Sat. from 9:30, Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Teri Thornton, Tues.-Thurs. 10-1 a.m., Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 7/7, singer-pianist Bobby Short accompanied by Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri., 6:30-11. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. from 8-1 a.m. Pianist Earl Rose plays Mon. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th 421-0836. James Raymond and Michael Devon al nating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwa ian Room:** Pianist Ruth Andrews plays Tues.-Th 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bu Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a **Oak Room:** Pianist Mary Pollard Mon.- 5:30-9:30. John Morris takes over Tues.-Sat. fr 9:30-1:30. AE, CB, DC, MC,

WALDORF-ASTORIA—Park Ave. & 50th 355-3000. **Peacock Alley:** Pianist Rene Martel pl Tues.-Sat. 6-10 p.m. Lynn Richards entertains fr 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8:30-12: a.m. **Cocktail Terrace:** Laura Taylor Trio pl Tues.-Sat. 9-2 a.m. Judith Keithly, accompanied Danny Hurd and Frank Vento, performs Sun. & M 9-2 a.m., Tues.-Thurs. 5:30-8:30. AE, CB, DC, MC,

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-726 Restaurant club, with singer-pianist Ann Lebea holding forth Thurs.-Sat. from 7:30. Sue Maskale sings & plays Mon.-Wed. AE, DC, MC,

MARIANAS—986 Second Ave., bet. 52nd & 53 Sts., 759-4455. Continental restaurant. Pianis singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC,

RAGA—57 W. 48th St., 757-3450. Indian restaura with authentic East Indian folk music featuring t Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC,

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St 489-6100. Continental restaurant. Pianist Paul Ed wards plays Tues.-Sat. 9-1 a.m., Paul Chanlin play Sun. & Mon. 5-midnight. AE, MC, V

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Pianist Jimmy Lyon plays ever Fri. & Sat. from 10-2 a.m. AE, CB, DC, MC, V

COHO—11 Fulton St., 608-0507. Seafood restaurant Diana Rogers plays cabaret music Mon. & Wed. 5-9 Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 6/18, 25, *Mother,* musical revue; Jenifer Lewis. 6/20, Vernon Steele. 6/21-23, *Moving In,* revue; Celeste. 6/24, Diane Maggio; Megan McDonaugh. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. Shows at 8 and 10 or 11. 6/18, 25, Brian Duckworth; Smorgasbord. 6/19, Ginny Sager. 6/20, Susan Cummings; Constance Pachl. 6/21, Christian Hoover; Mark Arnold. 6/22, 29, Ruth Hastings. 6/23, Davia Sacks; Marion Gallo. 6/24, Jennifer Allen. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 6/18, 24, 25, Jimmy Lyon. 6/19-23, Dave McKenna. 6/26-30, Judy Carmichael. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 7/7, pianist-singer Al Foster performs Mon.-Thurs. 8-1 a.m., Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Danny Nye, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Albert Aprigliano plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., June 20

2:06/WQXR-AM/FM—Stravinsky: The Firebird (Amsterdam Concertgebouw/Davis). **3:00/WNCN—Spohr:** Octet in E, Op. 32 (Consortium Classicum). **WNYC—Berio:** Sinfonia. **4:00/WNCN—Ibert:** Cto for Flute (Graf, English Chamber Orch/Leppard). **6:00/WNCN—Brahms:** Intermezzo in e-flat, Op. 118, #6 (Lupu). **7:00/WNCN—Liszt:** Transcendental Etude after Paganini #3 "La Campanella" (Watts). **WNYC—Sturms:** Piano Sonata #2 (Volckhausen). **7:06/WQXR-AM/FM—Boccherini:** Qnt in E (I Musici). **8:00/WNCN—Widmann:** Dances and Galliards (Collegium Terpshichore/Neumeyer). **WNYC—Chausson:** Quelques danses (Pleshakov). **8:06/WQXR-AM/FM—R. Strauss:** Duo Concertino (Shifrin, Munday, L.A. Chamber Orch/Schwartz). **9:00/WNCN—Kreisler:** Tambourin Chinois (Ma, Zander). **10:00/WNCN—Ketting:** Sym #1 (Amsterdam Concertgebouw/Haitink). **WNYC—Jarrett:** String Qt (Sonnleitner).

Thurs., June 21

2:06/WQXR-AM/FM—Haydn: Summer from The Seasons (Harper, Davies, Quirk, B.B.C. Sym Orch & Chorus/Davis). **3:00/WNCN—Holst:** Fugal Cto for Flute, Oboe & Strings, Op. 40, #2 (Bennett, Graeme, English Chamber Orch/Holst). **WNYC—Rochberg:** Quintet. **4:06/WQXR-AM/FM—Prokofiev:** Classical Sym (London Sym Orch/Marriner). **5:00/WNCN—Rachmaninoff:** Youth Sym (1891) (Amsterdam Concertgebouw Orch/Ashkenazy). **7:00/WNCN—G. Charpentier:** Louise: Depuis le jour (Schwarzkopf, Philharmonia Orch/Dobrowen). **WNYC—Ravel:** Sonatine (Argerich). **7:06/WQXR-AM/FM—Holst:** Ballet Music from The Golden Goose, Op. 45 (English Chamber Orch/Holst). **8:00/WNYC—Schubert:** Sym #8 (L.A. Phil Orch/Giulini). **8:06/WQXR-AM/FM—Smetana:** The Moldau and Sarka from My Country (Boston Sym Orch/Kubelik). **9:00/WNCN—Brahms:** Cto for Violin and Cello in a, Op. 102 (Stern, Ma, N.Y. String Orch/Schneider). **10:00/WNCN—Mozart:** Sym #29 in A (English Chamber Orch/Britten). **WNYC—Ravel:** Menuet antique (Boulez).

Fri., June 22

2:06/WQXR-AM/FM—Berlioz: Harold in Italy, Op. 16 (Imai, London Sym Orch/Davis). **3:00/WNCN—Stravinsky:** Petrouchka: Three Scenes (Rånki). **WNYC—Cage:** Sonatas and Interludes for Prepared Piano. **4:00/WNCN—Chopin:** Polonaise in f-sharp, Op. 44 (Ohlsson). **4:06/WQXR-AM/FM—Chopin:** Grand Fantaisie on Polish Airs (Rubinstein, Phil Orch/Ormandy). **5:00/WNCN—Sullivan:** Merchant of Venice Suite (Birmingham Sym **7:06/WQXR-AM/FM—Romero:** Malaguena (Romero). **8:00/WNCN—Pachelbel:** Suite in B-Flat (Paillard Chamber Orch/Paillard). **WNYC—Rossini:** Sins of Old Age, excerpts (L.A. Vocal Arts Ens.). **8:06/WQXR-AM/FM—R. Strauss:** Macbeth (Dresden State Orch/Kempe). **9:00/WNCN—Brahms:** Qt #1 in c, Op. 51. #1 (Fine Arts String Qt). **9:06/WQXR-AM/FM—Grieg:** Piano Cto in a (Watts, Detroit State Orch/Herbig). **9:30/WNYC—Falla:** Psyche (Higueras-Aragon, Dutoit).

Sat., June 23

10:00 a.m./WNCN—D. Scarlatti (arr. Dodgson): Sonatas (Philip Jones Brass Ensemble). **WNYC—Beethoven:** String Qt in D, Op.18, #3 (Guarneri). **10:06 a.m./WQXR-AM/FM—Purcell:** Music for Organ and Brass (Briggs/New England Brass Ensemble). **12:00/WNCN—Vivaldi:** Cto for Strings and Continuo in G "Alla Rustica" (I Solisti Veneti, Scimone). **WNYC—Boccherini:** Adagio & Allegro, Sonata in A for Cello and Continuo. **12:06/WQXR-AM/FM—Mozart:** Sym #4 in D (Berlin Phil Orch/Bohm). **2:00/WNCN—Beethoven:** 32 Variations in c. **2:06/WQXR-AM/FM—Puccini:** Tosca (Scotto, Domingo, Bruson, Philharmonia Orch/Levine). **4:00/WNCN—Delius:** A Village Romeo and Juliet (Academy of St. Martin/Marriner). **5:00/WNCN—Uccellini:** Sonata in B, Op.5 (Amsterdam Baroque Ens.). **6:00/WQXR-AM/FM—Brahms:** Serenade #1 in D, Op.11 (Amsterdam Concertgebouw Orch/Haitink). **7:00/WNCN—Stamitz:** Sinfonia Pastorale in D, Op.4, #2 (Academy of Ancient Music/Hogwood). **8:06/WQXR-AM/FM—Brahms:** Violin and Piano Sonata #1 in G, Op.78 (Jenson, Sanders). **9:00/WKCR—Opera** Topics: 1983 International Singing Competition in Toulouse, France. **WNCN—Massenet:** Le Cid (Bumbry, Domingo, Plishka/Queler). **9:06/WQXR-AM/FM—Bach:** Cto for Violin and Oboe (Majeske, Mack Cleveland Orch/Leinsdorf). **9:30/WKCR—Saturday** Night at the Opera.

Sun., June 24

10:00 a.m./WNCN—Satie: Première pensée et Sonneries de la Rose-Croix (Ciccolini). **WNYC—Schubert:** Moments Musicaux, Op.94 (Badura, Skoda). **10:06a.m./WQXR-AM/FM—Locatelli:** Cto da camera, Op.4 (Ensemble Instrumental de France). **12:00/WNYC—Bergsma:** Rhapsodic Variations for Horn, Violin, and Piano. **1:00/WNCN—Paganini:** Cto for Violin #1 in D, Op. 6 (Chicago Sym Orch/Lee). **3:00/WNCN—Scriabin:** Fantasia in b, Op.28 (Zhukov). **3:06/WQXR-AM/FM—Shostakovich (arr. Moussorgsky):** Prelude to Khovanschina (N.Y. Phil/Sanderling). **6:00/WNCN—Vivaldi:** Cto for Violin in D, Op.8, #11 (Ayo/I Musici). **6:06/WQXR-AM/FM—**Baroque from A-Z. **7:00 WNCN—Giustini:** Sonata for Piano #4 in e (Horszowski). **8:00/WNYC—Berlioz:** Overture "Benvenuto Cellini (St. Louis Sym Orch/Comet). **8:06/WQXR-AM/FM—Auber:** Manon Lescaut (Mesple, Orliac, Bisson, Chorus and Orch of Radio France/Marty).

Mon., June 25

2:06/WQXR-AM/FM—Beethoven: Qt #7, Op.59 (Juilliard String ' Qt). **3:00/WNCN—M.A. Charpentier:** Medee: Suite (English Chamber Orch/Leppard). **WNYC—Peggy Granville Hicks:** Selected pieces. **4:06/WQXR-AM/FM—Grieg:** Peer Gynt Suite #1 (Berlin Phil Orch/von Karajan). **6:00/WNCN—Delius:** Irmelin: Prelude (Royal Phil Orch/Fenby). **6:30/WNYC—Griffes:** Piano Sonata (Starr). **7:06/WQXR-AM/FM—Telemann:** Flute Cto in C (Rampal, Saar Radio Chamber Orch/Ristenpart). **8:00/WNCN—Schubert:** Impromptu in f, Op.142, #1 (Perahia). **WNYC—Albeniz:** Asturias (Lagoya). **8:06/WQXR-AM/FM—Gluck:** Dance of the Furies from Orfeo ed Euridice (Academy of Ancient Music/Hogwood). **9:00/WNCN—Bach (arr. Liszt):** Prelude and Fugue in a (Recorded at the 92nd St. Y). **9:06/WQXR-AM/FM—Tchaikovsky:** Piano Cto #1 in b-flat (Pogorelich, Boston Sym Orch/Ozawa).

Tues., June 26

2:06/WQXR-AM/FM—Prokofiev: Sym #5 in B-Flat (Israel Phil/Bernstein). **3:00/WNCN—Rubinstein:** Cto for Piano #4 in d, Op.70 (Hoffman, Curtis Student Orch/Reiner). **4:00/WNCN—Ives:** Variations on "America" (Ellsasser). **4:06/WQXR-AM/FM—Mozart:** Qt for Flute and Strings in A (Blau, Amadeus Qt). **5:00/WNCN—Weber:** Sonata for Violin and Piano in A, Op.10, #5 (Rampal, Ritter). **6:30/WNYC—Copland:** Four Piano Blues (Singer). **7:00/WNCN—Bach:** Suite for Cello Solo #5 in c (Fournier). **7:06/WQXR-AM/FM—Couperin:** La Letiville (Kipnis, Dart). **8:00/WNYC—C.P.E. Bach:** Sonata in G (Waitzman, Comparone). **8:06/WQXR-AM/FM—Mozart:** Excerpts from Serenade #7 in D (Bavarian Radio Sym Orch). **9:00/WNCN—Britten:** War Requiem (Haywood, Garrison, San Francisco Sym Orch/de Waart, Ling).

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LUNCH • DINNER • COCKTAILS
Our new location 33 East 61 St. • 759-6684

TELEVISION

Daytime, June 20-22 and 25-26

2 **WCBS** 212-975-4321
4 **WNBC** 212-664-4444
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7 **WABC** 212-887-7777
9 **WOR** 212-764-7000
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21 **WLIW** 516-454-8866
31 **WNYC** 212-669-7800
H **HOME BOX OFFICE** 212-484-1100
N **UPTOWN** 212-942-7200
S **SHOWTIME** 212-708-1600
W **WOMETCO (WHT).** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 News
11 I Dream of Jeannie (except Mon)
Mon/MDTV: Your Profession
H Mon/**Movie:** Don't Change My World
Tue/**Movie:** Shipwreck!
S Thu/**Movie:** Huckleberry Finn
Fri/Odyssey of the Pacific

6:05
S Tue/**Movie:** Snoopy, Come Home

6:30
2 4 News
5 Porky and Friends
9 Jimmy Swaggart
11 Tom & Jerry (except Fri)
Fri/Carrascolendas
H Wed/The Wilder Summer
Thu/**Movie:** Misty
Fri/**Movie:** A Boy Named Charlie Brown

7:00
2 Morning News
4 Today
5 Popeye
7 Good Morning America
9 700 Club
11 Josie and the Pussycats
S Mon/An Elephant Called Slowly

7:30
5 Bugs and Porky
11 Superfriends
H Wed/Fraggle Rock
Mon/**Movie:** Rich Little's Robin Hood
S Wed/**Movie:** International Velvet
Fri/**Movie:** The Secret of N.I.M.H.
Tue/**Movie:** The Sting II

8:00
5 Woody Woodpecker
9 Civic Programming
11 *Scooby Doo*
H Wed/**Movie:** Poltergeist
Thu/**Movie:** The Hunter
Fri/**Movie:** Six Pack
Tue/**Movie:** Race for the Yankee Zephyr
S Thu/**Movie:** Threshold

8:30
5 Flintstones
9 Straight Talk
11 Pink Panther
H Mon/**Movie:** Let's Spend the Night Together
S Mon/Lone Star Bar & Grill

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Great Space Coaster
S Fri/Paper Chase: The Second Year
W Wed/**Movie:** The Wedding Party
Thu/**Movie:** Grease 2
Mon/**Movie:** Yol
Tue/**Movie:** Looking to Get Out

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Munsters

10:00
2 $25,000 Pyramid
4 Facts of Life
5 Robin's Nest
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Race for the Yankee Zephyr
Thu/**Movie:** The Dark Crystal
Fri/**Movie:** Right of Way
Mon/**Movie:** Poltergeist
Tue/**Movie:** The Deadly Game
S Wed/**Movie:** Splendor
Thu/**Movie:** Julius Caesar
Fri/**Movie:** Where the Spies Are
Mon/**Movie:** The Barretts of Wimpole Street
Tue/**Movie:** Interrupted Melody

10:30
2 Press Your Luck
4 Sale of the Century
5 All in the Family
7 Woman to Woman
11 Civic Programming

11:00
2 Price Is Right
4 Wheel of Fortune
5 Breakaway
7 Benson
9 Wed-Fri/Family
Mon, Tue/Partridge Family
11 Magic Garden
W Public Affairs

11:30
4 Dream House
7 Loving
9 Mon, Tue/Bewitched
11 News
H Thu/**Movie:** Mountain Family Robinson
S Wed/Lone Star Bar & Grill

12 **NOON**
2 Body Language
4 Hot Potato
5 Midday
7 Family Feud
9 News
11 Wed/**Movie:** Larry (1974). Tyne Daly.
Thu/**Movie:** Which Way to the Front? (1971). Jerry Lewis.
Fri/**Movie:** Charly (1968). Cliff Robertson.
Mon/**Movie:** The Enemy Below (1957). Robert Mitchum.
Tue/**Movie:** Robbery (1963). Stanley Baker.
H Wed/**Movie:** Between Friends
Fri/**Movie:** Let's Spend the Night Together
Mon/**Movie:** Twice Upon a Time
Tue/Video Jukebox
S Fri/**Movie:** Frankenstein
Mon/**Movie:** A Midsummer Night's Sex Comedy
Tue/Doobie Brothers' Farewell Concert
W Wed/**Movie:** Dangerous Summer
Thu/**Movie:** Tender Mercies
Fri/**Movie:** On the Waterfront
Mon/**Movie:** Magic Laser
Tue/To Basie, With Love

12:05
S Thu/**Movie:** Time Walker

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
H Tue/**Movie:** Six Pack

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** Desert Fury (1947). Lizabeth Scott, Burt Lancaster.
Thu/**Movie:** Flesh and Fantasy (1943). Charles Boyer, Edward G. Robinson.
Fri/**Movie:** In Name Only (1939). Carole Lombard, Cary Grant.
Mon/**Movie:** The Las Vegas Story (1952). Victor Mature, Jane Russell.
Tue/**Movie:** The Mark of Cain (1948). Eric Portman.
S Wed/**Movie:** A Midsummer Night's Sex Comedy

1:30
2 As the World Turns
11 Wed/The Munsters
H Thu/**Movie:** Rocky III
Fri/**Movie:** The Pirate Movie
Mon/**Movie:** Voices
S Thu/Doobie Brothers' Farewell Concert
Mon/**Movie:** Time Walker
Tue/**Movie:** International Velvet

2:00
4 Another World
5 News
7 One Life to Live
11 Sally Field Is Gidget
H Wed/**Movie:** The Deadly Game
S Fri/**Movie:** On the Waterfront
W Wed/**Movie:** Lookin' to Get Out
Thu/**Movie:** Waltz Across Texas
Fri/**Movie:** Zapped!
Mon/**Movie:** Dangerous Summer

2:15
5 Popeye

2:30
2 Capitol
11 Jetsons
H Tue/**Movie:** Shipwreck!
S Wed/**Movie:** The Dark Crystal

3:00
2 Guiding Light
4 Match Game/Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 Wed-Fri/The Saint
Mon, Tue/Family
11 Tom & Jerry
S Thu/An Elephant Called Slowly
Mon/Lone Star Bar & Grill

3:15
W Mon/**Movie:** Lianna

3:30
5 Woody and Bugs
11 Battle of the Planets
H Thu/Rich Little's Robin Hood
Fri/**Movie:** A Boy Named Charlie Brown
Mon/**Movie:** Don't Change My World

3:45
W Fri/Movie Talk
Mon/**Movie:** The Bridge on the River Kwai

4:00
2 Rockford Files
4 Love Connection
5 He-Man and the Masters of the Universe
7 Edge of Night
9 Wed-Fri/Channel 9's Great Record Album Collection
Mon/**Movie:** Son of Ali Baba (1952). Tony Curtis, Piper Laurie.
Tue/**Movie:** Gypsy Wildcat (1944). Maria Montez, Jon Hall.
11 Mork & Mindy
13 Sesame Street (cc)
H Wed/Fraggle Rock
S Fri/Odyssey of the Pacific
Tue/Thunderbirds 2086
W Wed/**Movie:** The Dynamite Brothers
Thu/NBA Season in Review

4:05
S Wed/**Movie:** International Velvet

4:15
W Fri/**Movie:** Deathwatch

4:30
4 People's Court
5 H.O.T.
7 New York Style
9 Wed/**Movie:** Dr. Cyclops (1940). Albert Dekker, Janice Logan.
Thu/**Movie:** The Eye Creatures (1965). John Ashley, Cynthia Hull.
Fri/**Movie:** Godzilla vs. Megalon (1976). Katsuhiko Sasaki.
11 Happy Days Again
H Wed/The Wilder Summer
Thu/**Movie:** Misty
Tue/Coming Attractions
S Thu/**Movie:** Huckleberry Finn
Mon/An Elephant Called Slowly

5:00
2 4 7 News
5 Gilligan's Island
11 Little House on the Prairie
13 Rainbow Movie of the Week
H Fri/Fraggle Rock
Mon, Tue/Wimbledon '84
W Thu, Tue/Animalympics

5:30
5 What's Happening
9 Mon, Tue/Channel 9's Great Record Album Collection
H Wed/**Movie:** Poltergeist
Fri/**Movie:** Six Pack
S Fri/**Movie:** Snoopy, Come Home
Tue/Rock of the '80s
W Wed/Best of Floyd

Evening, June 20-22 and 25-26

Wed., June 20

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Solid Gold Hits
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents

6:30
5 One Day at a Time
11 Jeffersons
13 Nightly Business Report
21 Last Chance Garage (cc)
31 News From City Hall
S Lone Star Bar & Grill
W News

7:00
2 4 7 11 News
5 M*A*S*H
9 Best of Saturday Night
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Working Women
W **Movie:** The Caine Mutiny

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 **Baseball:** Yankees vs. Detroit Tigers
21 Nightly Business Report
31 New Tech Times
H Not *Necessarily* the News

8:00
2 **Special:** America's Junior Miss Pageant
4 Real People
5 PM Magazine
7 Fall Guy
9 News 9: Prime Time
13 A Walk Through the 20th Century
21 I Can Jump Puddles
31 Neighborhood Voices
H **Movie:** Sakharov
N **Movie:** Simon
S **Movie:** The Dark Crystal

8:30
5 Carol Burnett
9 **Movie:** The World,

he Flesh, and the Devil 1959). Harry Belafonte, nger Stevens.
31 Apple Arts

9:00
2 **Movie:** Somewhere n Time (1980). Christopher Reeve, Jane Seymour. A young man, obsessed with a beautiful woman's photograph, travels back in time to meet her.
4 Facts of Life
5 Merv Griffin
7 **Movie:** In the Custody of Strangers (1982). Martin Sheen, Jane Alexander. A boy's night in jail turns into a nightmare when his parents cannot get him out.
13 JFK—A One Man Show (cc)
21 Monty Python
31 The Greening of America: Environmental Action 1984

9:10
W Comedy Clips

9:30
4 Duck Factory
21 Fawlty Towers
W **Movie:** The Soldier

10:00
4 St. Elsewhere
5 11 News
21 Good Neighbors
31 The Probable Passing of Elk Creek
H **Special:** Life or Death in the Emergency Room
N **Movie:** Yojimbo
S **Movie:** X-Ray

10:30
9 New Jersey People
11 News
13 Jeannette Rankin: The Woman Who Voted No
21 The Fall and Rise of Reginald Perrin

11:00
2 4 7 News
5 Taxi
9 Best of Saturday Night
11 National Lampoon's "Hot Flashes"
13 Masterpiece Theatre: To Serve Them All My Days (cc)
21 International Edition
H **Movie:** Between Friends
W **Movie:** Kinky Ladies of Bourbon Street

11:30
2 Police Story
4 Tonight
5 Starsky and Hutch
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
S **Movie:** A Midsummer Night's Sex Comedy

12 MIDNIGHT
7 Eye on Hollywood
11 Star Trek
N **Movie:** King of Hearts

12:30
2 **Movie:** Covert Action (1980). David Janssen, Corinne Clery.
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
9 Laugh-In
W **Movie:** Pygmalion

12:45
H Not *Necessarily* The News

1:00
7 **Movie:** Hennessy (1975). Rod Steiger, Lee Remick.
9 The Saint
11 Twilight Zone
S **Movie:** Final Exam

1:15
H **Movie:** The Deadly Game

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Three Strangers (1946). Geraldine Fitzgerald, Sydney Greenstreet.
9 Joe Franklin
11 **Movie:** The Next Victim (1975). Carroll Baker, T.P. McKenna.

2:30
4 Mary Tyler Moore
W **Movie:** The Caine Mutiny

2:35
S **Movie:** Night Shift

3:00
4 Bob Newhart
9 **Movie:** Man Without a Star (1955). Kirk Douglas, Jeanne Crain.

3:10
H **Movie:** Race for the Yankee Zephyr

3:30
4 Bob Newhart
11 One Step Beyond

4:00
4 Here's Lucy
11 Life of Riley

4:30
4 More Real People
11 Abbott & Costello
S Lone Star Bar & Grill

4:50
H **Movie:** Friday the 13th, Part III

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., June 21

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Solid Gold Hits
13 New Jersey Nightly News
21 Computer Chronicles
31 McLaughlin Group
H **Movie:** The Hunter

6:30
5 One Day at a Time
11 Jeffersons
13 Nightly Business Report
21 Computer Programme (cc)
31 News From City Hall
S **Movie:** Time Walker
W News

7:00
2 4 7 11 News
5 M*A*S*H
9 Best of Saturday Night
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 America Works
W **Movie:** Tender Mercies

7:30
2 Wheel of Fortune
4 **Special:** Kids 4 Kids
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 **Baseball:** Yankees vs. Baltimore Orioles
21 Nightly Business Report
31 Last Chance Garage

8:00
2 Magnum, P.I.
4 Gimme a Break
5 PM Magazine
7 United States Olympic Trials
9 News 9: Prime Time
13 First Edition
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Still of the Night
N **Movie:** Seven Samurai
S Doobie Brothers' Farewell Concert

8:30
4 Family Ties
5 Carol Burnett
9 **Movie:** Singin' in the Rain (1952). Gene Kelly, Debbie Reynolds. Don't miss this!
13 Bits and Bytes
21 State of the Arts
31 America's Black Forum

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
13 Mystery!: Quiet as a Nun (cc)
21 Great Railway Journeys of the World
31 Where Dreams Debut
W **Movie:** The Winter of Our Dreams

9:30
4 Night Court
H **Movie:** Sophie's Choice
S **Movie:** Threshold

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
13 Frontline (cc)
21 Long Island Speak-Out
31 In Residence: The Beaux Arts Trio

10:30
9 Hispanic Horizons
11 News
W **Movie:** Yol

11:00
2 4 7 News
5 Taxi
9 Best of Saturday Night
11 National Lampoon's "Hot Flashes"
13 Jazz Tonight

11:30
2 Trapper John, M.D.
4 Tonight
5 Starsky and Hutch
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 Latenight America
N **Movie:** The Front
S **Movie:** Lookin' to Get Out

12 MIDNIGHT
7 Eye on Hollywood
9 News
11 Star Trek

12:05
H Maximum Security

12:30
2 **Movie:** Suddenly Love (1978). Cindy Williams.
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
9 Laugh-In

12:50
H **Movie:** Prom Night

1:00
7 **Movie:** J.W. Coop (1971). Cliff Robertson, Christina Ferrare.
9 The Saint
11 Twilight Zone
N **Movie:** A Night in Casablanca
W **Movie:** Garage Girls

1:20
S **Movie:** Time Walker

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Sheila Levine Is Dead and Living in New York (1975). Jeannie Berlin.
9 Joe Franklin
11 **Movie:** Once the Killing Starts (1974). Patrick O'Neal.
W **Movie:** Friday the 13th, Part III

2:25
H **Movie:** Rocky III

2:30
4 Mary Tyler Moore

2:50
S **Movie:** Sitting Ducks

3:00
4 Bob Newhart
9 **Movie:** Destry (1955). Audie Murphy.

3:30
4 Bob Newhart
11 One Step Beyond
W Best of Floyd

4:00
4 Here's Lucy
11 Life of Riley

4:10
H **Movie:** The Hunter

4:30
4 More Real People
11 Abbott & Costello
S An Elephant Called Slowly

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:50
H Maximum Security

Fri., June 22

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Solid Gold Hits
13 New Jersey Nightly News
21 Victory Garden
31 Opening Night

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Presente
S Paper Chase: The Second Year
W **Movie:** A Midsummer Night's Sex Comedy

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 News 9: Prime Time
11 News
21 Nightly Business Report
31 Computer Chronicles
H Video Jukebox

8:00
2 Dukes of Hazzard
4 The Master
5 PM Magazine
7 Benson (cc)
11 **Movie:** The Greek Tycoon (1978). Anthony Quinn, Jacqueline Bisset.
13 Washington Week in Review
21 Frontline (cc)
31 Passing Through
H Carlin on Campus
N **Movie:** Lost Horizon
S **Movie:** Frankenstein

8:30
5 Healthbeat Magazine
7 Webster
9 **Baseball:** Mets vs. Montreal Expos
13 Wall $treet Week
W Comedy Clips

9:00
2 Dallas
4 **Movie:** When a Stranger Calls (1979). Carol Kane, Charles Durning. A babysitter is terrorized by threatening phone calls from a deranged killer.
5 Merv Griffin
7 Blue Thunder
13 Inside Story
21 **Movie:** Tulsa (1949). Susan Hayward, Robert Preston.
H **Movie:** Blue Thunder (cc)
W **Movie:** Losin' It

9:30
13 Enterprise
31 Masterpiece Theatre: To Serve Them All My Days
S **Movie:** Psycho II

10:00
2 Falcon Crest
5 11 News
7 Matt Houston (cc)
13 Quest II
N **Movie:** Pandora's Box

10:30
11 News
21 Sneak Previews
31 Tyranny of the Status Quo

10:45
9 Kiner's Korner

11:00
2 4 7 News
5 Taxi
9 Top 40 Videos
11 National Lampoon's "Hot Flashes"
13 **Movie:** Ruggles of Red Gap (1935). Charles Laughton.
21 Long Island Week
H **Movie:** Let's Spend the Night Together
W Leonard Report

11:30
2 **Movie:** The Adventures of Sherlock Holmes' Smarter Brother (1975). Gene Wilder, Madeline Kahn.
4 Tonight
5 Starsky and Hutch
7 Nightline
11 Honeymooners
21 Latenight America
S **Movie:** Jekyll and Hyde. . . Together Again
W **Movie:** Expose Me Lovely

12 MIDNIGHT
7 ABC Rocks
9 How the West Was Won
11 Star Trek
N Berlin Alexanderplatz (Part 2)

12:30
4 Friday Night Videos
5 Thicke of the Night
7 New York Hot Tracks

12:35
H **Movie:** Curtains

1:00
9 The Saint
11 Twilight Zone
S **Movie:** Doctor Detroit
W **Movie:** On the Waterfront

1:30
11 News

1:45
2 **Movie:** The Public Eye (1972). Mia Farrow.

2:00
4 Mary Tyler Moore
5 Soul Train
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:10
H **Movie:** Friday the 13th, Part III

2:30
4 Mary Tyler Moore
7 **Movie:** That Tennessee Beat (1966). Sharon Debord.

2:35
S **Movie:** Boarding School

3:00
4 Mary Tyler Moore
5 America's Top Ten
9 **Movie:** The Command (1954). Guy Madison, Joan Weldon.
11 **Movie:** One Deadly Owner (1974). Donna Mills.
W **Movie:** Coming Out Alive

3:30
4 Bob Newhart
5 **Movie:** Devil Doll (1964). Bryant Holiday, William Sylvester.

3:37
2 **Movie:** Dawn: Portrait of a Teenage Runaway (1976). Eve Plumb, Diane Baker.

3:50
H Video Jukebox

4:00
4 Bob Newhart

SOLUTIONS TO LAST WEEK'S PUZZLES

S	E	C	T	I	O	N	■	R	E	S	E	R	V	E
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TELEVISION

4:15
S Paper Chase: The Second Year

4:20
H **Movie:** Blue Thunder (cc)

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 Here's Lucy
9 News
11 Biography

5:30
2 Public Hearing
4 More Real People
9 **Movie:** Thunder Over the Plains (1953) Randolph Scott.
11 Insight
S **Movie:** Snoopy, Come Home

Mon., June 25

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Solid Gold Hits
13 New Jersey Nightly News
21 Great Outdoors (cc)
31 All About TV
S **Movie:** On the Waterfront

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Rod and Reel
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Humancare Today
W Sports Special

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Getting Over
W **Baseball:** Yankees vs. Detroit Tigers

8:00
2 Scarecrow and Mrs King
4 TV's Bloopers and Practical Jokes
5 PM Magazine
7 **Baseball:** TBA
9 News 9: Prime Time
11 **Special:** Mrs. America Pageant
13 Great Performances: Buddenbrooks (cc)
21 Jacques Cousteau
31 Riding for America
H Barbara Mandrell
N **Movie:** Berlin Alexanderplatz (Parts 4-6)
S **Movie:** Snoopy, Come Home

8:30
5 Carol Burnett
9 **Movie:** Adventure (1946). Clark Gable, Greer Garson.

9:00
2 **Movie:** Jacqueline Susann's Valley of the Dolls '1981' (1981). Catherine Hicks, Lisa Hartman. Three women's friendship sustains them through the highs and lows of the entertainment business. Part 1 (Part 2, Tues., June 26, 8 p.m.).
4 **Movie:** Rage of Angels (1983). Jaclyn Smith, Ken Howard. Part 2 (Part 1, Sun., June 24, 9 p.m.).
5 Merv Griffin
13 Great Performances: Brideshead Revisited (Part 1)
21 Nature of Things
31 Cityscope
W **Movie:** Dynamite Chicken

9:30
31 A Taste of China
H **Movie:** Middle Age Crazy
S **Movie:** Night Shift

10:00
5 11 News
21 JFK—A One Man Show (cc)
31 German Professional Soccer
W **Movie:** National Lampoon's Vacation

10:30
11 News

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 Quest II
H **Movie:** Blue Thunder (cc)
N **Movie:** Kagemusha
W **Movie:** Puss 'n' Boots

11:30
2 Hart to Hart
4 Best of Carson
5 Starsky and Hutch
7 Nightline
9 Phil Silvers Show
11 Honeymooners
21 Latenight America
S **Movie:** Penitentiary

12 **MIDNIGHT**
7 Eye on Hollywood
9 Hawaii Five-O
11 Star Trek
W Electric Blue

12:30
2 Columbo
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight

12:55
H **Movie:** Curtains

1:00
7 **Movie:** The Snorkel (1958). Peter Van Eyck.
9 The Saint
11 Twilight Zone
W **Movie:** The Soldier

1:15
S **Movie:** A Midsummer Night's Sex Comedy

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 **Movie:** Only a Scream Away (1974). Hayley Mills, Gary Collins.

2:30
4 Mary Tyler Moore
5 Best of Midday
H **Movie:** Let's Spend the Night Together

2:45
S **Movie:** On the Waterfront
W **Movie:** Dangerous Summer

3:00
4 Bob Newhart
9 **Movie:** Adam's Rib (1949). Spencer Tracy, Katharine Hepburn.

3:30
4 Here's Lucy
5 Off the Set
11 One Step Beyond

4:00
4 Here's Lucy
11 Life of Riley

4:05
H **Movie:** Voices

4:30
4 More Real People
11 Abbott & Costello

4:35
S **Movie:** Time Walker

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Tue., June 26

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Solid Gold Hits
13 New Jersey Nightly News
21 Antiques XI
31 World Chronicle

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Magic of Oil Painting IV
31 News From City Hall
S **Movie:** Frankenstein
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Rebop
W **Movie:** Blue Thunder

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Do It Yourself

8:00
2 **Movie:** Jacqueline Susann's Valley of the Dolls '1981' (1981). Catherine Hicks, Lisa Hartman. Part 2 (Part 1 Mon., June 25, 9 p.m.).
4 A-Team
5 PM Magazine
7 Foul-Ups, Bleeps & Blunders
9 News 9: Prime Time
11 **Baseball:** Yankees vs. Detroit Tigers
13 Nova (cc)
21 The Pallisers
31 Powerhouse
H **Movie:** Friday the 13th, Part III
N Berlin Alexanderplatz (Parts 7-9)
S Paper Chase: The Second Year

8:30
5 Carol Burnett
7 Three's Company (cc)
9 **Movie:** This Earth Is Mine (1958). Rock Hudson, Jean Simmons.
31 Murray and Arlene

9:00
4 Riptide
5 Merv Griffin
7 Hotel (cc)
13 American Playhouse. Oppenheimer (Part VII) (cc)
21 Masterpiece Theatre: To Serve Them All My Days (cc)
31 Strategic Trust: The Making of Nuclear Free Palau
S W **Movie:** Lookin' to Get Out

10:00
4 Remington Steele
5 News
7 Hart to Hart (cc)
13 Great Performances: Brideshead Revisited (Part II)
21 Frontline (cc)
31 Stopping History
H Maximum Security

10:30
11 News

11:00
2 4 7 11 News
5 Taxi
9 Phil Silvers Show
13 Intercom
21 Inside Story
H Coming Attractions
N **Movie:** Lost Horizon
S **Movie:** The Sting II
W **Movie:** P- - - - Talk

11:30
2 Magnum, P.I.
4 Tonight
5 Starsky and Hutch
7 Nightline
9 Burns and Allen
11 Odd Couple
21 Latenight America
H **Movie:** Spring Break

12 **MIDNIGHT**
7 Eye on Hollywood
9 Hawaii Five-O
11 Honeymooners

12:30
2 McCloud
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
11 Star Trek

12:45
S Doobie Brothers' Farewell Concert
W **Movie:** Pygmalion

1:00
7 **Movie:** Hotel (1967). Rod Taylor, Karl Malden.
9 The Saint
N **Movie:** The Front

1:15
H **Movie:** Race of the Yankee Zephyr

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Pillow to Post (1945). Ida Lupino, William Prince.
9 Joe Franklin

11 **Movie:** A Place to Die (1973). Alexandra Hay, Bryan Marshall.

2:10
S **Movie:** Jekyll and Hyde. . .Together Again

2:30
4 Mary Tyler Moore
W **Movie:** Zapped!

3:00
4 Bob Newhart
9 **Movie:** Stage Door (1937). Katharine Hepburn.
H **Movie:** Prom Night

3:30
4 Bob Newhart
11 One Step Beyond

3:40
S **Movie:** Sitting Ducks

4:00
4 Here's Lucy
11 Life of Riley

4:03
5 Surgsat

4:30
4 More Real People
11 Abbott & Costello

4:33
5 Eyesat

4:35
H **Movie:** Friday the 13th, Part III

5:00
4 20-Minute Workout
9 News
11 Biography

5:15
H Paper Chase: The Second Year

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 Insight

Weekend, June 23-24

Sat., June 23

6:00
2 Patchwork Family
4 Carrascolendas
5 Pattern for Living
11 Aprenda Ingles

6:30
4 Villa Alegre
5 Insight
11 Gigglesnort Hotel
H Rich Little's Robin Hood

7:00
2 Captain Kangaroo
4 One of a Kind
5 World Tomorrow
7 Davey and Goliath
9 News
11 Return to the Planet of the Apes
S My Mother Was Never a Kid

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark and Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Charlie Brown and Snoopy
4 Flintstone Funnies
5 Wonderama
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
H **Movie:** Mountain Family Robinson
S **Movie:** Smilin' Through

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet the Mayors
11 Herald of Truth

9:00
4 Smurfs
5 Star Search
7 New Scooby & Scrappy Doo
9 Nine on New Jersey
11 Hee Haw
13 Lawmakers

9:30
2 Dungeons and Dragons
7 Pac-Man/Amazing Rubik Cube
9 Davey and Goliath
13 McLaughlin Group

10:00
2 Tarzan: Lord of the Jungle
5 Saturday Morning
9 All-Star Wrestling
11 This Is the USFL
13 Mainstream
H **Movie:** Twice Upon a Time
S **Movie:** Please Believe Me
W **Movie:** Smokey Smith

10:30
2 Bugs Bunny/Road Runner
4 Alvin and the Chipmunks
7 Littles
11 **Movie:** Great Guns (1941). Stan Laurel, Oliver Hardy.
13 International Edition

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 Hardy Boys/Nancy Drew Mysteries
13 America's Black Forum

11:30
4 Amazing Spider Man and the Incredible Hulk
13 Presente
H **Movie:** Grease 2
S **Movie:** The Sting II
W **Movie:** Local Hero

12:00 **NOON**
2 Biskitts
5 Fame
7 Weekend Specials (cc)
9 Greatest American Hero
11 Lifestyles of the Rich and Famous
13 Open Mind
21 Gourmet Cooking

12:30
2 Benji, Zax and the Alien Prince
4 Thundarr the Barbarian
7 American Bandstand
13 Jeannette Rankin: The Woman Who Voted No
21 Do It Yourself

1:00
2 New Fat Albert
4 Baseball Bunch
5 Dance Show
9 **Movie:** Eye of the Devil (1967). Deborah Kerr, David Niven.
11 **Movie:** Infra-Man (1976). Li Hsiu-hsien.
13 Media Probes
21 Victory Garden

1:30
2 Children's Film Festival
4 **Baseball:** TBA
7 Greatest Sports Legends
13 Bits and Bytes
21 Square Foot Gardening
H **Movie:** The Sting II
S Stevie Wonder Comes Home
W **Movie:** From Here to Eternity

2:00
2 Kidsworld
5 Starsky and Hutch
7 Pit of Gold
13 All New This Old House (cc)
21 Motorweek

2:30
2 Public Hearing
7 Professional Bowlers Spring Tour
13 Last Chance Garage (cc)
21 Gourmet Cooking
31 The Quiet Collector
S My Mother Was Never a Kid

3:00
2 **Movie:** A Capitol Affair (1970). Suzanne Pleshette, Larry Hagman.
5 **Movie:** Cop in Blue Jeans (1981). Jack Palance, Thomas Mitian.
9 **Movie:** Moonfleet (1955). Stewart Granger.
11 **Movie:** Wait Until Dark (1967). Audrey Hepburn, Alan Arkin.
13 American Playhouse: Oppenheimer (Part VI) (cc)
21 Do It Yourself
31 In Residence: The Beaux Arts Trio

3:30
21 Victory Garden
H **Movie:** Race for the Yankee Zephyr
S **Movie:** Star Trek II: The Wrath of Khan
W **Movie:** A Conflict of Interest

4:00
7 United States Olympic Trials
13 Strokes of Genius
21 Square Foot Gardening
31 Passing Through

4:30
2 **Auto Racing:** International Race of Champions
4 Sportsworld
21 Motorweek

5:00
5 Mission: Impossible
7 Wide World of Sports
9 Top 40 Videos
11 Happy Days Again
13 A Walk Through the 20th Century
21 Sesame Street (cc)

5:30
11 Star Trek
31 Lawmakers
H Rich Little's Robin Hood
S **Movie:** International Velvet
W **Movie:** The Wedding Party

6:00
2 Channel 2 the People
4 News
5 Baretta
9 Racing From Belmont
13 Odyssey
21 A Different Miami
31 Searching

6:30
2 4 7 News
9 In Search Of
11 Dance Fever
31 European Journal
H **Movie:** Twice Upon a Time

7:00
2 News
4 **Special:** The Cancer Prevention Test
5 Too Close for Comfort
7 Weekend Style
9 News 9: Weekend
11 At the Movies
13 Family Classics: The Legend of Robin Hood
21 Inside Albany
31 Colorsounds
W **Movie:** Local Hero

7:30
2 Project Housing: Survival Guide for the '80s
4 This Is Your Life
5 All in the Family
7 Channel 7 Special Reports
9 Jackie Gleason
11 **Baseball:** Yankees vs. Baltimore Orioles
13 Wild America (cc)
21 Wall $treet Week
31 Checking It Out

8:00
2 Whiz Kids
4 Diff'rent Strokes
5 On Stage America
7 T.J. Hooker (cc)
9 **Movie:** Twilight of the Gods (1958). Rock Hudson, Cyd Charisse.
13 Nature of Things
21 Great Performances: Buddenbrooks (cc)
31 Murray and Arlene
H **Movie:** Spring Break
N **Movie:** Betrayal
S Stevie Wonder Comes Home

8:30
2 **Movie:** The Fury (1978). Kirk Douglas, Amy Irving. A man searches for his son, kidnapped by a government agency because of his psychic abilities.
4 Jennifer Slept Here
31 Breaking the Silence

9:00
4 Mama's Family
7 Love Boat (cc)
13 International Playbill: Poldark II
31 A Final Edition: Death of a Newspaper
S **Movie:** Fast Times at Ridgemont High
W **Movie:** Firefox

9:30
4 **Special:** Not in Front of the Kids
21 Edouard Manet: Painter of Modern Life
31 Mystery!: Miss Morrison's Ghost

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TELEVISION

10:00
④ **Special:** Child Abuse
⑤ ⑪ News
⑦ Fantasy Island (cc)
⑬ Sneak Previews
㉑ Austin City Limits
Ⓗ Hitchhiker
Ⓝ **Movie:** Querelle

10:30
⑤ Black News
⑨ News
⑪ Wall Street Journal Report
⑬ **Movie:** The Uninvited (1944). Ray Milland.
㉛ Colorsounds
Ⓗ Not *Necessarily* the News

10:35
Ⓢ Best of Bizarre (cc)

11:00
② ④ ⑦ News
⑤ **Movie:** The Maltese Falcon (1941). Humphrey Bogart, Mary Astor.
⑨ Laugh-In
⑪ Odd Couple
Ⓗ **Movie:** The Sting II
Ⓢ **Movie:** X-Ray

11:15
Ⓦ **Movie:** Purely Physical

11:30
④ Saturday Night Live
⑨ Racing From Yonkers
⑪ Honeymooners

11:45
② Sports People
⑦ **Movie:** Flight of the Phoenix (1965). James Stewart, Peter Finch.

12 **MIDNIGHT**
② **Movie:** Never Give an Inch (1972). Paul Newman, Lee Remick.
⑨ Championship Wrestling
⑪ Streets of San Francisco
Ⓝ **Movie:** Simon

12:30
Ⓢ **Movie:** National Lampoon's Class Reunion

12:45
Ⓗ Maximum Security

1:00
④ Rock Palace
⑨ **Movie:** Nightmare Honeymoon (1973). Dack Rambo.
⑪ Twilight Zone
Ⓦ **Movie:** Summer Lovers

1:05
⑤ **Movie:** The Blackbird (1975). George Segal.

1:30
⑪ News
Ⓗ **Movie:** Grease 2

2:00
④ Rock-n-America
⑪ Road to Los Angeles
Ⓢ **Movie:** Star Trek II: The Wrath of Khan

2:07
② Music Magazine

2:37
② **Movie:** The Sugarland Express (1974). Goldie Hawn, Ben Johnson.

2:40
⑦ **Movie:** Malaga (1962). Trevor Howard, Dorothy Dandridge.

3:00
④ Mary Tyler Moore
⑨ **Movie:** Keeper of the Flame (1943). Katharine Hepburn, Spencer Tracy.
⑪ Twilight Zone
Ⓦ **Movie:** Hey Good Lookin'

3:30
④ Mary Tyler Moore
⑪ One Step Beyond
Ⓗ **Movie:** Spring Break

4:00
④ Gavin/Lott
⑪ Life of Riley
Ⓢ **Movie:** Fast Times at Ridgemont High

4:30
⑪ Abbott & Costello

4:47
② **Movie:** Loaded Guns (1975). Ursula Andress, Woody Strode.

5:00
⑨ News
⑪ Biography

5:20
Ⓗ Not *Necessarily* the News

5:30
⑨ Point of View
⑪ Christopher Closeup
Ⓢ Dot and the Kangaroo

5:45
⑪ Davey and Goliath

5:50
⑤ Time for Timothy

Sun., June 24

6:00
⑨ New Jersey Report
⑪ News
Ⓗ **Movie:** Misty

6:30
② Kidsworld
④ Agriculture USA
⑤ Black News
⑦ Christopher Closeup
⑨ News
⑪ Wild Kingdom

7:00
② Captain Kangaroo
④ Joy of Gardening
⑤ Hour of Power
⑦ Faith for Today
⑨ Hispanic Horizons
⑪ Old Time Gospel Hour
Ⓢ **Movie:** Huckleberry Finn

7:30
④ Journey to Adventure
⑦ This is the Life
⑨ TBA
⑬ Mister Rogers
Ⓗ **Movie:** Rocky III

8:00
② Way to Go
④ Bob Newhart
⑤ Jimmy Swaggart
⑦ Insight
⑨ Terry Cole-Whittaker
⑪ Frederick K. Price
⑬ Sesame Street (cc)

8:30
② For Our Times
④ Music City USA
⑦ Channel 7 Special Reports
⑨ Day of Discovery

9:00
② Sunday Morning
④ That Teen Show
⑤ Miller's Court
⑦ Tiempo
⑨ Oral Roberts
⑪ Black Star
⑬ Sesame Street (cc)
Ⓢ Faerie Tale Theatre (cc)

9:30
④ Positively Black
⑤ **Special:** Cajun Nationals
⑦ New York Hot Tracks
⑨ Point of View
⑪ Jackson 5ive
Ⓗ Coming Attractions

10:00
④ Latin Tempo
⑨ Mass
⑪ Three Stooges
⑬ Mister Rogers
Ⓗ Ⓢ **Movie:** The Dark Crystal
Ⓦ **Movie:** Mango Tree

10:30
② Face the Nation
④ Visiones
⑤ **Movie:** Kings of the Sun (1963). Yul Brynner, George Chakiris.
⑦ Entertainment This Week
⑨ That's the Spirit
⑪ **Movie:** The Naughty Nineties (1945). Abbott and Costello.
⑬ Wild America (cc)

11:00
② Taking Advantage
④ First Estate
⑨ Make Peace With Nature
⑬ Why in the World

11:30
② Newsmakers
④ Today in New York
⑦ This Week With David Brinkley
⑨ Rex Humbard
⑬ Family Classics: The Legend of Robin Hood
Ⓗ Fraggle Rock

12 **NOON**
② Channel 2 the People
④ News 4orum
⑨ Robert Schuller (cc)
⑪ **Movie:** Samurai (1979). James Shigeta, Joe Penny.
⑬ Nova (cc)
㉑ Six-Gun Heroes
Ⓗ **Movie:** The Hunter
Ⓢ Paper Chase: The Second Year
Ⓦ **Movie:** The Hurricane

12:30
② Golden Link
④ Meet the Press
⑦ Directions

12:45
⑤ **Movie:** The World of Henry Orient (1964). Peter Sellers, Paula Prentiss. An egocentric concert pianist is relentlessly pursued by two teenage groupies.

1:00
② **Auto Racing:** Detroit Grand Prix
④ **Special:** Church of the Russians
⑨ The Road Back
⑬ Great Performances: Buddenbrooks
㉑ Frontline (cc)
Ⓢ **Movie:** Julius Caesar

1:30
⑦ Like It Is
⑨ **Baseball:** Mets vs. Montreal Expos
⑪ This Week in Baseball

2:00
④ Young People's Special
⑦ American Sportsman
⑪ **Baseball:** Yankees vs. Baltimore Orioles
㉑ Nature of Things
Ⓗ **Movie:** The Deadly Game
Ⓦ **Movie:** The Caine Mutiny

2:30
④ American Bowling Congress Masters Tournament
⑦ **USFL Football:** TBA
⑬ JFK—A One Man Show. Mike Farrell portrays the late president. (cc)

3:00
⑤ **Movie:** The Fiction-Makers (1967). Roger Moore, Sylvia Syms.
㉑ Rod and Reel

3:05
Ⓢ **Movie:** The Sign of Four

3:30
② Atlanta Golf
④ **Special:** The Women of Wimbledon
㉑ Sneak Previews

4:00
⑬ Tony Brown's Journal
㉑ **Movie:** Submarine Alert (1943). Richard Arlen.
㉛ Washington Week in Review
Ⓗ **Movie:** Between Friends

4:15
⑨ Kiner's Korner

4:30
④ Fight Back
⑨ News
⑬ Mainstream
㉛ Lawmakers
Ⓦ The Secret of the Golden Dragon

5:00
④ Special Friends
⑤ Fame
⑨ **Special:** Television and the Presidency
⑪ **Movie:** Desperate Voyage (1980). Christopher Plummer, Cliff Potts.
⑬ Innovation
㉛ Inside Story
Ⓢ Faerie Tale Theatre (cc)

5:30
⑬ Firing Line
㉑ Enough Is Enough
㉛ Cityscope

5:45
Ⓗ **Movie:** Rocky III

6:00
② ④ ⑦ News
⑤ **Movie:** Doc (1971). Stacy Keach, Faye Dunaway.
㉑ Right From the Start
㉛ All About TV
Ⓢ **Movie:** Huckleberry Finn
Ⓦ **Movie:** Waltz Across Texas

6:30
② ④ ⑦ News
⑬ Agronsky and Company
㉛ Searching

7:00
② 60 Minutes
④ **Special Treat:** He Makes Me Feel Like Dancing
⑦ Ripley's Believe It or Not!
⑨ Switch
⑪ Solid Gold
⑬ ㉑ Inside Albany
㉛ Rebop

7:30
⑬ New Tech Times
㉑ McLaughlin Group
㉛ Journey Through New York
Ⓗ Fraggle Rock

8:00
② Four Seasons
④ Knight Rider
⑤ Star Search
⑦ Hardcastle and McCormick (cc)
⑨ Straight Talk
⑪ Lifestyles of the Rich and Famous
⑬ Odyssey
㉑ Mystery!: Quiet as a Nun, Part 3 (cc)
㉛ Stopping History
Ⓗ **Movie:** Doctor Detroit
Ⓝ Berlin Alexanderplatz (Parts 1-3)
Ⓢ **Movie:** Going in Style
Ⓦ **Movie:** Grease 2

8:30
② Four Seasons

9:00
② Jeffersons
④ **Movie:** Rage of Angels (1983). Jaclyn Smith, Ken Howard. Based on Sidney Sheldon's best-seller; a woman tries to make a place in the tough world of lawyers while keeping a grasp on her personal life. Part 1 (Part 2, Mon., June 25, 9 p.m.).
⑤ **Special:** The Child Molesters
⑦ United States Olympic Trials
⑨ New Jersey Report
⑪ **Special:** Archbishop John J. O'Connor's Press Conference (Live)
⑬ Masterpiece Theatre: To Serve Them All My Days (cc)
㉑ **Movie:** Trail of the Vigilantes (1941). Broderick Crawford.
㉛ Swan Lake, Minnesota

9:30
② Alice
⑨ Nine on New Jersey
Ⓗ Coming Attractions

10:00
② Trapper John, M.D.
⑤ ⑪ News
⑨ Jimmy Swaggart
⑬ Butterflies
㉛ Videoville
Ⓗ **Movie:** The Hunter
Ⓢ Paper Chase: The Second Year
Ⓦ **Movie:** A Boy and His Dog

10:30
⑤ Sports Extra
⑪ From the Editor's Desk
⑬ Monty Python
㉑ Fawlty Towers

11:00
② ④ ⑦ News
⑤ Off the Set
⑨ World Tomorrow
⑪ Odd Couple
⑬ Independent Focus
Ⓢ **Movie:** The Sign of Four

11:30
⑤ David Susskind
⑨ It Is Written
⑪ Honeymooners
Ⓝ **Movie:** Seven Samurai

11:45
② Sports Update
④ **Movie:** Dressed to Kill (1980). Michael Caine, Nancy Allen.
⑦ Eyewitness Sports Special
Ⓗ **Special:** Life or Death in the Emergency Room
Ⓦ Comedy Clips

12 **MIDNIGHT**
② Rockford Files
⑦ **Movie:** Willard (1971). Bruce Davison, Ernest Borgnine
⑨ **Movie:** Irish Whiskey Rebellion (1975). William Devane, Anne Meara.
⑪ Star Trek
Ⓦ **Movie:** Rocky III

12:45
Ⓗ **Movie:** National Lampoon's Class Reunion
Ⓢ **Movie:** National Lampoon's Vacation (cc)

1:00
② Barnaby Jones
⑪ Twilight Zone

1:30
⑪ News

1:40
⑦ **Movie:** Ben (1972). Joseph Campanella, Meredith Baxter.

1:45
④ Mary Tyler Moore

2:00
② News
⑨ Return of the Saint
⑪ Wall Street Journal Report

2:15
④ Visiones
Ⓗ **Movie:** Psycho II

2:30
⑪ **Movie:** The Seventh Veil (1946). James Mason, Ann Todd.
Ⓢ **Movie:** Mistress Pamela

2:45
④ First Estate

3:00
⑨ **Movie:** Pat and Mike (1952). Spencer Tracy, Katharine Hepburn.

4:05
Ⓢ **Movie:** Going in Style

4:15
Ⓗ **Movie:** Between Friends

4:30
⑪ Abbott & Costello

5:00
④ 20-Minute Workout
⑨ News
⑪ Biography

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

5:45
Ⓢ **Movie:** Sherlock Holmes and the Woman in Green

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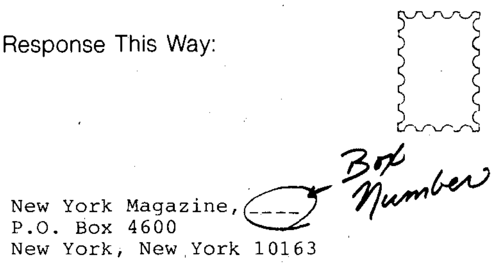

Columbia Graduate Student—Former actress, WASP, 29, funny, affectionate, pretty, introspective, seeks her own Spencer Tracy, warm, charming, intellingent and open to commitment. NYM E086.

Pretty, Vivacious Nurse—22, 5'5", slim, college graduate, Jewish, sincere, seeks non-smoking, caring professional man, 23-29. Photo/bio. NYM Box G093.

Handsome, White, Jewish Male—Age 31, college graduate (Cum Laude) good natured, sense of humor. Use crutches, holds steady job and commutes daily by bus and train from the Great Neck area to mid-Manhattan. Have traveled through Europe with non-disabled groups. Seeks a female interested in a lifelong relationship, marriage-minded and family-oriented. Please send photo, bio, phone. NYM G424.

Beautiful, Shapely Surgeon—28, black, elegant, warm, unpretentious ex-model. Seeks special, secure man of any nationality, age. NYM G515.

Warm, Genuine, Robust—Divorced man, 5'4", 46, distinguished looker, stable but with intrigue, wants youthful, attractive, caring counterpart. I'm also caring, loving and successful. NYM G302.

Slim, Attractive Widow, 62—Jewish teacher, seeks intelligent, cultured man for honest relationship, 62-72. NYM G443.

Lovely And Lonely Green-Eyed—Black-haired Jewish woman would like to spend the rest of her life with a tall, successful gentleman, 55 plus. If "music is like the breath of life to you" as it is to me, then we already have something beautiful to share and we'll never be lonely again. Photo, bio, phone. NYM Box G440.

Like Turks?—Male Hotel Manager, 35, 5'9", outgoing, seeks lasting relationship. Age not important. NYM G484.

Lovely Lady—Modern Orthodox Jewish. Seeks warm and caring man, 5'10" or taller, 37-50, financially secure, for meaningful relationship, friendship and interesting conversation (important). Phone, photo. Thank you. NYM C516.

Pretty, Black Woman—34, 5'2", slim. Interests include theater, music, dancing, travel, fashion, cozy dinners. Seeks successful gentleman with sense of humor for friendship. Race not important. Photo and phone, please. NYM Box G532.

1984 Classic Female—I'm well-read, well-traveled, well-bred and all heart. Tall, pretty, slender and unpretentious. WASP, early 40's, mother of a nine-year-old boy. I'm involved in visual arts, like jazz and new music as well as classical. I'm looking for a nice, tall guy who is as stable, fit and financially secure as I am (absolutely), and who has an easy sense of humor and adventure. Additional specifications: be tender, willing to accept responsibilities, love children, animals and your work. Photo, bio. NYM G399.

Slim, Pretty, Jewish Widow—Psychologist, 48; strong cultural interests, liberal politics. Enjoys country, beach. Intelligent, sensitive, emotionally stable woman seeks male counterpart to share life. Photo?/bio/phone. NYM G404.

I Live In The Past—With memories galore, of Gable and Lombard and Barrymore. I'm a New York woman thru and thru, spirited, sexy and 52. I remember when Owen dropped the ball and if you do too, give me a call. NYM G405.

Successful Romantic Attorney—51, 6'2", into tennis, theater, travel. Wants one woman who is playful, educated, tall, assertive with a touch of elegance for long-term commitment. Non-smoker. Photo a must. NYM G406.

Peripatetic Older Woman—Shuttles from suburb to urb successfully juggling demanding job, grown kids, aged mom. But Dr. Ruth and I know what is missing: a secure, tender, fiftyish man, unattached and fit. Tall, urbane and witty. Nice, too. Wed need not apply. NYM G409.

Beautiful, Older Woman—Actually youthful 50's. Slim, active, leading lady in her field seeks leading man in her life. He (you) is strong but tender, witty, involved, very bright, successful yet yearning for simpatico friend and reciprocal warmth. Bio, picture, phone. NYM G476.

Pearl Without A Setting—Would like to find man who is warm, wise, a winner. Jewish, sexy, 34-44. With that rare, special something that makes a Baryshnikov, a Felix Rohatyn, a Placido Domingo stand out; not just skill, but spirit, personality, depth, energy, joy. Grandma said you must be born. Please introduce yourself. This pearl has beauty and brains, kindness and class and imperfections too! Letter/photo preferred. NYM G411.

Ideal Man Wanted—Attractive white male, 28-35, to share the sun, sea, mountains, animals, good food, good conversation and good times with warm, honest NJ female WASP. Photo, phone and bio. NYM C513.

Passions: Tennis/Ski—Profession: Ski/tennis Corporation Pres. Ex-model, 32, 2 post-graduate degrees seeking like male. Photo/bio. NYM G413.

Lively, Warm Mom/Exec—Jewish, 38, for bright, secure man. NYM G414.

Lively, Outgoing, Stable—Pretty lady, good listener. Seeks mensch, 42-52, confident and optimistic. NYM C514.

Trust Me—If you are seeking a very attractive, Ivy-educated, professional Jewish woman who knows who she is, what she wants from life, can care, share, be a good friend. I'm excited by a relationship where two can enjoy each other's successes. Are you 35-48, a sensitive, secure, adult, financially successful male? If so, send bio/photo/phone. NYM G415.

Sensuous, Educated Swimmer, 27—5'2", 105 lbs., Jewish, blonde, seeks sweet and sensitive guy. NYM G416.

Ivy League Female—Very pretty, slim blonde, successful Wall Streeter, 33, 5'6". Wants romantic commitment with one similar man of integrity, 30-42, intelligent, humorous, kind. If you like all this, please write, especially if you never thought you might do so. NYM G417.

California Beauty Loves New York—Petite, green-eyed blonde. Bright, sincere, active, romantic. Seeks successful, loving man 48-60, who enjoys good living and is marriage-minded. NYM G418.

Intelligent, Attractive Male—30, Jewish professional, warm, wishes to meet 20-30-year-old, intelligent, attractive, verbal, empathic female ready to be happy this summer. NYM F605.

Writer/Historian, 65—When on trips to city, would enjoy male of similar tastes. NYM G420.

Comfy/Cozy Romantic Lady—35, 5'2", blue-eyed. Loves city/rural day/night life, fireplaces, seashores, foreign lands, disco-tango, chess, cocktails, Japanophile, Scrabble. Seeks honest, single, non-smoking, slim, pleasant, sensitive, mildly affluent gentleman, 30-40's, 5'8"ish, values life (not TV): share, grow, spoil, be spoiled! Note/phone/photo please. NYM G410.

Nature-Loving—Sensitive NJ male l yer, 5'8", honest, almost to a fault. Li jogging, folkdancing, bicycling, hik gardening. Seeks slender woman, 25 non-smoker, no children, for commit relationship. Letter, phone, ph please. NYM G421.

First Time In These Pages—Warm, f ny, divorced, WASP executive, 5'1 trim, 44, athletic, sensitive, loves kids (classic good guy) seeks a very attract slim, bright, 30-40, careerwoman, re for commitment, tired of games a looking to share her life. I'm a romar that wants to build a future with an ceptional woman. Photo, note a phone, please. NYM F606.

Cute, Petite Ct. Woman—35, seeks s cial man with intelligence and a zest life. Phone, photo. NYM C517.

Golf Handicap 22—Personality a "1 59, 5'8", plays at LI club, reads N Yorker as well as New York seeks nc smoking, female counterpart. NYM F6

Intelligent, Stunning, NJ, Lady—30 successful, witty, slim. Seeks tall, attra tive, smart, honest, financially and em tionally secure male, 35-50. Photo/b NYM E113.

Vivacious, Attractive, Slim—Jewish male, 50, seeks businessman with sen of humor, flair for living. NYM G422.

Attractive Psychologist, Male—3 warm, funny, smart and successful wou like to meet a truly beautiful wom (both inside and outside) under 34. Pho much appreciated. NYM G423.

Warm, Lovely, Accomplished Woman-33, intelligent, passionate, professiona seeks tall, attractive, honest, successfu gentle man for possible marriage. Mu want and love children. Integrity, hone ty, sensitivity and strong social co science highly important. Photo apprec ated. NYM G425.

Class Of '71—Cum Laude but still learning. Post grad studies in humor, friendship, communication, commitment. Respond to tall, white, female professiona with letter/bio, photo, phone. NYM F6

California Dreamin'—Bicoastal, LA-based exec, 38, actor/model type, modest very relaxed. If you're a "sunny days" lady and open to a "no stress" relationship hurry, send photo/info. Opening in N soon! NYM G427.

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Woman Physician—30's, warm, caring, humorous, spirited, slim, very attractive, seeks loving man. NYM F615.

STRICTLY PERSONALS

mantic, Handsome Male—Very ung-50, 6', 165 lbs., slim, who is kind, ring, considerate, gentle, giving, fun- ving, sensuous, financially and emo- nally secure. Some interests include: tive and spectator sports, film, theater, useums, boating (have my own boat.) Seeks white female, 32-45, energetic, with a sunny smile, cuddly, affectionate, romantic, humorous, flexible, to share a one-to-one, *lasting relationship/mar-* iage. Priority interest in those enclosing hoto, brief bio, phone. NYM F609.

rst, Last And Limited Offer—43, suc- ssful professional, attractive, sensitive, phisticated, bright, funny, tired of anding on one leg. Seek a head-togeth- , non-game-playing, lovely, slim lady, dependent, assertive yet warm with an citing head atop her shoulders and od legs atop her ankles to help me ant both feet. Share hysterical laughter, iet moments and maybe some hugging. O Box 338, NY, NY 10019.

ovely LI Author—Wants a funny, terary, intelligent, spiritual, liberated uy in my life. NYM G428.

larriage-Minded, Quality—Jewish fe- ale, mid 30's. Seeks good-looking, sen- tive Jewish professional male, 35-45. hoto appreciated. NYM G429.

nthusiastic Pretty Brunette—Slender eminine, 33, 5'6", seeks warm, idealistic, on-religious, Jewish, marriage-minded turdy oak. NYM G430.

Vinsome Widow, Mid 40's—Attractive, '7", Southern Conn. professional. Varm, cultured, scientific seeks intelli- ent, caring countermensch, 40's or 50's, o share joys of life. NYM G431.

Very Attractive, Slim, Woman—34, 5'7", rofessional career, seeks educated, fi- ancially secure man, 28-45. Bio/photo/ phone. NYM E116.

Tired Of Running—After 6 years of divorce and kissing too many frogs, this trim, 5'11", Jewish exec, 45, finally seeks his one princess. Are you, 32-36, bright, attractive, Jewish, 5'4"-5'6", with pretty face and slim (size 6-8) figure? Send full photo/phone. NYM G432.

Really Pretty, Really Witty—Jewish woman, 46, recently separated. Looking for Jewish man, non-tobacco smoker, generalist, 46-56, to share in my coming out party. NYM F610.

Wanted:—One, special, fun, man friend for 41-year-old female. NYM C518.

Iconoclastic, Intellectual—Witty, sensitive, Jewish male, 33, 5'11", good-looking, blonde hair (thin), beard, with unusual career in music. Seeks really pretty woman who can think. Someone into literary or performing arts, psychology, philosophy would seem most compatible, especially if she's buxom, beautiful and loves a great tune. NYM F612.

Alive, Sensitive, Loving—English lady holding out for that special someone, 45-55. Phone, photo. NYM G433.

Alone Together—Stunning, sensitive, slender, successful, Jewish woman, young 40's, seeks a special, intelligent, caring man, 45-60, who's beyond the crowd. Non-smoker. Bio/photo. NYM F620.

Looking For Love?—So am I. I'm 24, tall, Jewish, male, living and working in the city. Looking for very pretty, thin, Jewish woman, for fun times and love. Photo a must. NYM F613.

Foreign Correspondent—After 4 years of coups and earthquakes, I seek cultured, beautiful, adventurous woman. I'm tall, lean, and 29. I can be romantic in six languages. Letter/phone. NYM E117.

Successful Male Executive—33, Jewish, 6', good-looking, slim, sincere and dependable. Enjoys fine dining, movies, golf, and reading. Seeks an attractive, loving, bright female, 22-35. Photo/phone/ bio. NYM E118.

Attractive, Intelligent, Warm—Classy, L.I. lady, youthful, 49, 5'5", enjoys theater, dancing, travel, dining, bridge, golf, tennis. Seeks caring, warm, marriage-minded relationship with intelligent, handsome, sophisticated, sensitive, sincere, financially secure, business or professional, Jewish man, 49-60. Brief bio/photo/phone, please. NYM F614.

Nassau Career Woman—Attractive, 47, seeks sincere man, mature enough to want a future with me. Photo, phone, short bio. NYM E119.

Electronics Engineer—Caucasian, 26-year-old seeks relationship with a sincere, fun-loving female. NYM G434.

Honey-Brown Beauty—28, seeks handsome, Ivy League, financially secure, white male. Photo. NYM G435.

Wanted—Man, 37-50, intelligent, sensitive, for attractive LI teacher, 47. NYM G436.

Only Non-Gorgeous Woman—In this issue. Jewish exec, 34, cute, smart seeks kind, funny man who likes movies, racetrack, conversation. Need not be gorgeous. Photo, phone. NYM G437.

Lean, Long Legs—Warm, 35, Jewish exec, single mom, likes life and laughter, museums, tennis, Shel Silverstein jazz. Seeks special male, 38-48. Photo, phone. NYM G438.

Yale Alumnus—Attractive and successful banker, WASP, outgoing yet sensitive. Looking for non-divorced alumna of similar background (Smith, Wellesley, Vassar, Bryn Mawr), 33-36, bright, attractive and charming, wanting to have a family. Someone in Communications or Publishing would be super. I'm looking for an outgoing gal who doesn't usually answer ads. Maybe a friend will do us the favor. Please write with photo. NYM C523.

Attractive, Bright, Successful—Businesswoman, 26, enjoys life. Interests are: travel and arts. Seeking wonderful man, 26-35, Jewish, with similar qualities. NYM E120.

Connecticut Class—Very attractive, slender, successful, talented female executive of 39 welcomes response from equally discriminating male, handsome, bright and interested in sharing summer sails, the arts, a ski chairlift and the infinite creation of ideas. NYM G439.

Dying To Meet A Man—(Millionaire is okay), 50-?, who wants to enjoy life with this multi-faceted, unique lady, early 40's. P.O. Box 3216, Guttenberg, NJ 07093.

Romantic, Petite, Sensitive—Sincere woman looking for tall, trim, warm, witty professional in 40's with varied interests. Photo. NYM G441.

Tall, Dark-Haired Lady—32, Lucy Arnaz look-alike. Sexy, single parent to a munchkin. I love to participate in life and seek liberal but loyal counterpart to participate with. NYM G442.

Special Man Seeks Special Lady—Highly successful businessman, 41, Jewish, athletic, handsome. Enjoys good company, food, fun. Needs partner to share with. If you are, 25-35, intelligent, very attractive, warm and a fun-loving woman, please write and end my search. NYM E121.

Affectionate, Caring Woman—Divorced, 50's, sense of humor, attractive, intelligent, business-oriented seeking male counterpart for friendship, dinner, fun, theater, travel, evenings at home. Bio and photo, please. NYM G444.

Well-Educated, Traveled Lady—34, successful, very attractive, much to offer, seeks bright future with equally caring, emotionally in touch, unencumbered professional with much to give. Phone and bio. NYM G445.

Ayn Rand Enthusiast—Outrageously successful writer and incurably romantic guy. Charming, handsome, 36, looks much younger. Seeks classy female equal with brains and beauty. NYM G446.

Adorable Attorney, 29—Petite, brunette, successful, shapely and slim with great legs, French background, physically fit but not athletic, intelligent but not pompous, warm, cuddly, loving seeks handsome, witty, successful marriage-minded man for future of shared happiness. Phone, bio, photo. All letters answered. NYM G447.

Best Of Both Worlds!—My beautiful country home for summer fun; your terrace overlooking Manhattan. This happy, successful woman is much more than just a pretty face. She is looking for a special man, 45-55, with wit, humor and a lot to offer to share the good life. Non-smoker. Photo/phone, please. NYM G448.

Warm, Sincere, Attractive—Successful NY lawyer, just past 40, wants to meet bright, attractive, Jewish lawyer, MD or other professional woman, 30's, who enjoys theater, concerts, art galleries, beach weekends. NYM F616.

Male, Successful Businessman—Mid-40's, would like to meet attractive Japanese female with open-mind and likes the good things in life. Have been to Japan in '83 and '84. Lasting friendship with right person. Photo/phone. NYM G518.

Successful Executive Chef—Fine looking, athletic, multi-faceted, 5'9", intelligent, energetic, creative, stable, 28-year-old, Jewish male, seeks a very special woman. Photo, please. NYM F617.

I Seek A City Man, With A Country— Heart, a good sport with a keen mind and at least one pair of argyle socks. I am 33, single, professional and pretty. Letter/ phone, please. NYM E123.

LI Beach Lover—Seeks counterpart in sensitive, professional man, tall, 38-48, non-smoker. Bio, please. NYM G450.

Cover Beauty And Style—Well-traveled, successful, Jewish, early 30's, wants to meet successful, good-looking, athletic, Jewish Manhattan man with pride, intelligence, sweetness, good character and joi de vivre (30-42), interested in marriage and children. Bio, photo and phone. NYM G451.

Tall, Dashing, Single—34-year-old male professional with a true joie de vivre, seeks a tall, charismatic, romantic lady to *share all the things that make life worth*-while. Dancing with me is like making music under the stars. NYM E124.

1-Year-Old-Single—Tall, 42, Jewish, white male, modern Orthodox, quintessential male, successful executive, seeking life's counterpart, photo helps, bio a must. NYM G452.

Pretty, Modern, Cultured, 55—Jewish widow seeks intelligent, honest, romantic friend. Bio/phone/photo, please. NYM Box G453.

Say Goodnight Gracie!—28, 5'8", handsome, athletic, Jewish and sincere male. Please be sincere, smart, slim, pretty, and like to smile. Photo appreciated and reciprocated. NYM E125.

If You Want Perfection—Skip this ad. If, however, you are interested in a warm, honest, intelligent, attractive, Jewish male, read on. I'm 40, 5'8", with interests ranging from sports to old movies, theater to cooking, and good conversation. Seeking a very special, compatible female in her 30's, with a good sense of humor to share the above, and hopefully, a lifetime a deux. Please send bio, phone and recent photo. NYM F618.

Wall Street Executive—Successful, 36, 5'10", handsome, well-built. I have a good sense of humor, am easy going and sensitive. I like books, boating, country drives, movies, time at the lake. Seeking attractive, slim, non-smoking woman to share the good life. Phone, photo welcome. NYM E126.

First Class Woman—Tall, blonde, Christian, divorced, great-looking, creative, warm, funny, energetic, successful, early-40's; wants a good man who's similar, sparkling, loves outdoors. Send original note/photo. NYM C526.

Foxy, Nice Jewish Gal—With class and brains, 25, 5'6", attractive, slim, feminine, professional, warm, witty, energetic. Seeks lifetime with nice Jewish guy, refined, 25-34, intelligent, tall, handsome, sensitive, giving. Bio, photo, phone. NYM C527.

Where Is John Galt?—Petite, successful, Wall Street entrepreneur, gutsy, shapely, attractive and loving seeks serious relationship with tall, secure, and enlightened male, 38-50. Good looks desirable. Integrity and warmth essential. NYM E127.

Good Time Ironist—Single Jewish Lawyer, 28, likes downtown nightlife, retro furniture, sports, politics and Central Park funky roller rink. Seeks intelligent, slim woman for friendship, perhaps more. NYM C520.

Visiting Miami?—Warm, funny lady, 37, Jewish, seeks gentleman. NYM F482.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Class Act—Gorgeous model-type, with a passion for life, seeks a man who has it all. If you are that man, let's meet. The best that you can do is fall in love! Letter phone/photo. NYM E130.

Cosmopolitan, Attractive—Black woman attorney, 30, who enjoys theater, film, dining, walking and sharing seeks bright, principled, accomplished, caring, vivacious man, 30-45, for significant relationship. Photo/phone. NYM F621.

Lovely, Successful TV Producer—Seeks attractive man to 45, to enjoy the city, the country and each other. Photo/letter/phone. NYM C529.

Professional Man, 33—With varied interests. Seeks attractive, down-to-earth woman, 23-33, for possible relationship. Phone, photo appreciated. NYM C530.

Serious Runner, 33—Tall, well-built, WASP, investment banker with tastes for books, European travel and fine wine seeks great-looking woman to share interests, long runs and good times. Bio/phone. NYM F622.

Female Television Executive—From Las Vegas. Are you a fun-type of guy? Sensual, light and easy, yet a man of strong character and convictions? You're my man. Looks a plus, honesty a must. Photo and bio. NYM C531.

Lovely Female—Black, high school teacher, seeks male for relationship and adventure. Should be mid-40's to 50's. Photo and bio would be nice. Phone, please. NYM C533.

Attractive, Single, 29—Fun, sexy professional who enjoys sports; especially skiing and camping. Looking for that special male (29-35) for romance and possible serious relationship. Photo, bio and phone. NYM G454.

Conservative, Humorous, Successful—Healthy, athletic, Jewish, 6', brown hair, brown eyes, 36, never married, Ivy League executive seeks never married, 22-30 years, at least 5'3", blue-eyed, Jewish, best friend, family-oriented lady for a life in Manhattan. Please send photo and phone number. Will respond personally to each reply. NYM F491.

Just Born!—41 year old lady desirous of sharing her renaissance with educated gentleman of similar mien. NYM E129.

Warm, Intelligent, Hispanic Woman—Hopes to share with an equally cultured gentleman a delightful, committed relationship. Photo/bio, please. NYM F623.

Male, Single, Jewish—MBA, 37, 6', 170 lbs. If you send photo and bio, I will do same. NYM G455.

A Very Elegant And Beautiful Female—26, from San Francisco, likes winter in St. Moritz or Gstaad and spring in Monte Carlo. I have it all, except love. Want to meet a successful man, 26-40, who subscribes to Robb Report and Connoisseur Magazines. Bio, photo and phone, please. NYM F624.

Attractive Hellenic-American Woman—With diversified interests seeks white, Christian, professional man, 35-40, for committed relationship. NYM G456.

Sparkling, Vibrant, Pretty—Jewish, bright with warm smile, quick wit, NYC elan. 31, loving, sincere seeks spunky, sensitive, educated mensch, 30-38, who likes music, arts, to bike, sail, dance, cuddle for love, marriage. NYM G457.

Successful Businessman—Jewish, 36, trim, non-smoker but lonely. Now that I have achieved success must have someone to share my life with. The right woman must be intelligent, attractive, petite, 25-35. I enjoy travel, jogging, computers. Photo/bio. NYM F625.

Good Things Come In Small Packages—5'6", athletic, honest, outgoing, loves outdoors, 29, handsome, Jewish male, seeks relationship with adventurous woman who has same qualities. All applicants must be willing to have fun. Phone, photo and bio. NYM G458.

Steam Bath Owner—5'10", dark hair, green eyes, 25, seeks woman 20-30, non-smoking, intelligent, athletic, to share love, friendship. Bio/phone. NYM E131.

Mayday! Juneday, Julyday—Summers without salt can be hazardous to one's heart. Don't be a slick superman. Be earthy, fit, kind. I'm 39, petite, pretty, trim; long-divorced, professional, love puzzles, books and range of urban/country fun and culture. Open to all well-written replies. NYM G460.

Successful, Beautiful Businesswoman—Young 40's. Sociable, artistic. Let's begin with quiet talks over dinner. Reply if you're lean, attractive, self-loving, 36 or over. Phone, photo, bio. NYM G461.

Attractive, Easygoing Lawyer—With open-mind and sense of humor, 32, seeks intelligent and attractive woman for meaningful relationship (no disco-types, please). Bio, photo, phone. NYM G462.

Warm, Caring Ph.D.—Jewish male, 26, handsome, sensitive, sincere and affectionate. I am an old-fashioned romantic seeking a warm, sensitive, attractive, Jewish female, 21-26, for companionship and possibly a lasting relationship. Please send photo, phone and bio to NYM F626.

Manhattan Attorney—Young-72, Jewish, widower, interested in attractive, well-dressed woman to share and enjoy fine dining, theater, travel and social activities. Send recent photo and discriptive background. NYM E132.

White Male, Single—45, seeks lady, 25-35. If you are looking for a tall handsome man with suave debonair traits, a plane, an ocean going yacht, and a Rolls Royce, well, I am sorry, I do not have any of those. However, I am warm, loving, tender, caring, not bad looking, 5'8", brown eyes and hair. I have an exercise bike and am shaping up. I treat a lady the way she should be treated and I wish to meet you for pleasant drives, dinners and getting to know you. I would like you to be attractive, have a nice figure, 5'6" or over. You should like films, animals, country drives, some fishing, swimming, country fairs. I do not smoke or use liquor, you can if you wish. Write me and we can meet for a long relationship or possibly marriage. Photos exchanged. NYM E133.

Female Physician, 29—Single, blonde, attractive, bright and fun, Jewish seeks similar professional, 28-35 for dating, maybe more. Phone/photo/bio. Box 4030, Great Neck, NY 11024.

South Central Conn. Educator—PhD, 55, Catholic. Enjoys cooking, dancing, gardening, wide range of interests. Are you intelligent, attractive, sense of humor, fair, honest? Bio/photo. NYM G464.

Quality, Professional Woman—Slim and attractive. Seeks zestful, authentic, intelligent male, 50 plus. Are you there? Hello. NYM G465.

Handsome Wall St. Economist—European, PhD, 32, 6'2", divorced, enjoys books, travel, movies, opera, yoga, jogging; seeks beautiful, attractive, slim, athletic, bright female, 26-32, 5'9" plus, college graduate, non-smoker with sunny, loving, compassionate character, for serious relationship. Bio, photo, letter, phone. NYM G466.

Seeking Bright, Adventurous—Man, 40 plus. Share a gourmet experience created by a fantastic woman. Bring warmth, wit and expectations along with the wine and flowers. Phone/photo. NYM G467.

Classical Music-Loving Woman—Wanted by divorced physician, 50, for long-term relationship with equal billing. I have glowing reviews, you have successful solo career in business or profession, 35-45, non-smoker. Photo must. Bio, phone. NYM G468.

Outgoing Woman, 60's—Seeks relaxed friendship with man, same age or older for talks, walks, other enjoyments. NYM G469.

Sometimes I Wonder If—Only beautiful people advertise here. In my view, I am not necessarily one of them. But I am a man, 6'2", clean, in good physical shape, possessed of humor, glad to be alive and self-employed, ex-New Yorker, living in Miami but can find my way to the airport. Looking for woman who cares about her body, whose career or pursuit is as important to her as mine is to me and who believes he is out there somewhere. NYM G470.

Smart Southern Lady—Executive, 36, slim, attractive, 5'7", seeking sincere relationship with successful, attractive, male counterpart, about 45. No womanizers or drug users. Photo/bio/phone. NYM E134

Elegant, Blue-Eyed Blonde—Professional antiques buff, late 30's, seeking sophisticated, wealthy, monogamous man to make my prince. Photo. NYM G471.

Atlanta Career Woman—Attractive world traveler, mid 30's, wishes to meet successful, single man with class for friendship/romance. NYM G472.

Been Waiting For Me?—Special lady, MBA, 41, Irish Catholic, seeks professional male, 40-50. Photo/note/phone. NYM G473.

Handsome, Athletic Attorney—29, seeks beautiful, slim, Jewish female, 23-30, who is life-loving, exciting, and loves the sun, sea, sports and the fine arts like I do. Phone/letter/full photo. NYM E135.

Lady Is Real—Genuine, caring, understanding gal, sensitive to your needs. Enjoys sharing communication, love and friendship. I am 38, pretty, bright, energetic, good sense of humor. Interested in mature, caring male only. Bio and phone, please. NYM G502.

A Romantic Man Of Substance—Quie charming, dry wit, unique, secure, wa sensitive, with an easy going elan, sl with casual good looks, eye-appeali early 40's. Dynamic, high-profile care Have great country hide-away. En Club A, blackjack, picnics and looki into the sky for shooting stars. Wish meet very slim, attractive female, 25-30, with no dependents, who knows how to make a lush ice cream and likes to hold hands in the movies. Reply with photo. NYM F627.

Bright, Attractive, Brunette—34, Jewis professional, honest, warm, classy. Lov lobster, travel, theater, romance, see sensitive, bright, financially secure ma 35-43, attractive, articulate, mature, fectionate. Phone/bio NYM E136.

Petite, Blue-Eyed Beauty—26, seeks Jev ish professional, sophisticated with sen of humor for friendship, maybe mo Photo/phone appreciated. NYM F628.

NJ, Sweet, Witty, Pretty—Blonde, 4 Seeks successful man. NYM C536.

Sincere, Slender, Soft-Spoken—Attra tive, Jewish female, 5'6", 41, lover words seeks non-smoking, sensitive, pr fessional, single male with integrity, 3 50, to share dining, theater, walks, hu mor, travel, sun and Scrabble. Phot phone. NYM F629.

Sexy, Executive Gal—Searching for M exec/professional who can handle a one to-one relationship with an independen bright and zany gal. Mr. Wonderf should be 40-50, financially secure. Phot and phone a must. P.O. Box 101 Piscataway, NJ 08854.

Successful Professional—34, warm an affectionate Jewish, white male seeks at tractive female, 20-35, for caring, platoni dates and friendship, with possibility o permanent relationship. Phone/photo please. PO Box 212, Stamford, CT 0690

Diverse Christian Woman—29, seek male friendship, possibly marriage. I an interested in Freud, pets, the study o other cultures, the arts, improving my community. I speak some French, German and Modern Greek. I've had a classical education and think that est, Jung and yoga are questionable. I don't smoke or drink and I'm still a grad student doing lots of fascinating volunteer work. Are you between the ages of 28-40, a doctor, mental health professional, clergyman, vet, attorney, businessman or academic looking for someone bright, warm, se sensitive and caring who loves life? Send bio/photo/phone. NYM F630.

Wanted—A guy whose friends say, "You're the last of the really nice guys." You're warm, easy-going, good-humored. You'd enjoy a nice, attractive, 40ish woman (to 48 yourself), and could accept a kid not quite out of the nest. You'd be looking for the goodies a great, long-term relationship brings. NYM C537.

How Did A Gorgeous, Warm—Unusually intelligent, insightful, woman like me stay single 34 years? A touch of neurosis. Also, too busy working on a Ph.D. I'm ready to try a relationship that could lead to marriage with a Jewish man, about 32-42, who is similarily mildly conflicted but generally secure, directed, very bright, insightful, vulnerable, professional and sometimes silly. NYM E089.

TRICTLY PERSONALS

Nonsense Lady—60, gray, finally has act together and would like a male ad. NYM C539.

etty, Petite, Personable—LI Jewish pro- sional, 32, music, skiing, sailing and seball, seeking male professional coun- rpart interested in a serious relation- ip. Photo, phone, please. NYM C540.

dy Consultant—Partner in own firm. sires intelligent, cultured, witty, kind 40's-50's. NYM C541.

ico-English Woman—38, refined, ar- seeking secure, cultured gentleman charm and sense of humor for car- relationship. NYM F633.

cere Jewish Male—33-years-old, mar- -minded, 5'11", slim, with doctoral ee in one of the health professions. rs judge me to be a warm, honest, antic and altruistic person. I'd love to t a sincere, highly-educated and tionally-mature woman (26-33) inter- d in a relationship leading to mar- e. Even if you've never considered vering a personal ad, please have the rage to write. NYM C542.

ty **Producer/Businesswoman**—30. ty, slim, blonde Jew. Seeks warm, y male adventurer. NYM Box C543.

ant The Woman—That has found the sure within and can function above laws to share it. No bio, no photo. pa- ce. NYM G499.

cessful Businessman, 50—Southern divorced; children grown; very well put ther physically and emotionally. I am real, very alive; enjoy skiing, tennis, ng, hiking, exploring. Also theater, fine ing, dancing, cooking, quiet times at ne. Non-smoker. Seeks to share joys of with like lady, 35-50. Brief bio and ent full photo, please. NYM G498.

o Far To Travel?—Sensitive, Jewish l estate entrepreneur, 38, 6'2", seeks for marriage and family. Photo a st. PO Box 1343, Newport, RI 02840.

ndsome, Sybaritic Psychologist—29. eks slim, beautiful, lively, under 30 ofessional, Jewish woman to share my . Photo/bio/phone. NYM G497.

arm, Intelligent, Handsome—Single d successful man, 28, 5'8" seeks fun- ving, attractive, sensual woman. Photo/ one/bio, please. NYM G500.

ind, Sensitive Male—40, likes N.Y. in ne. How about you? NYM G474.

racious, Intelligent, Worldly—Jewish male seeks friendship with gentleman, -65, with similar qualities and who en- ys the good life. NYM E149.

ice Jewish Guy—26, 6', brown hair, ha- l eyes, professional. Tired of bars and ind dates. Seeks friendship leading to a ng-term relationship with a sincere, onest, pretty, Jewish woman, 22-26. lease send photo, bio, phone. NYM 503.

edicated To Awakening—The soul. Ac- r, 35. Tall, slim, intelligent and cute. eks thin, like-minded lady professional ho is romantic, creative, energetic, con- stent and kind. Letter, photo and phone NYM G504.

A Cute Guy—32, 6'2", athletic, practicing MD, fun-loving, would enjoy meeting his match. She is sensitive, very attractive, feminine, thin, cute, 20-30, somewhat vain and outgoing. Photo, phone. NYM G475.

Bright, Successful—Attractive man, professional, divorced, mid 40's, 5'10", nonsmoker, Jewish. Seeks pretty, sexy, warm, happy lady, 25-40, NYC or LI. Photo, phone, bio. NYM G517.

Successful, 45-Year-Old—Nice-looking, Jewish male attorney, financially secure, bright, witty, articulate, etc., seeks attractive, warm, confident, successful, professional woman with strong Jewish interests. Photo appreciated. NYM G477.

Big Is Beautiful—I'm 54, divorced, attractive, well-built, at the top of my creative profession and unable so far to find the queen-size woman I yearn for. In addition to being of regal proportions, she has fine skin and is attractive, warm, capable, intelligent, good-humored, well-groomed and in touch with her senses. She enjoys theater, fine dining, walks in the rain, romantic evenings at home. "Ah me," she sighs to her mirror, "if only there were a terrific man unpoisoned by Vogue and Playboy with whom I could share a joyful, mutually supportive, exclusive relationship!" Are you she? I'm he, but we won't meet if you don't write. Photo and phone, please. NYM G478.

A Bit Shy—Female, 26, independent, semi-athletic, blue-eyed, ash blonde, 5'3". Seeks single male, 28-36, non-macho, independent, considerate and witty. Note/photo/phone. NYM G479.

Sailing Solo?—If the sea and its lifestyle are important to you, then why not share it with an adventurous, lovely, land-locked lady? NYM G533.

Soft, Lovely Female, 32—Jewish, seeks strong, idealistic, romantic, white male to sweep her off her feet. NYM G534.

From Southern California—A former New Yorker is seeking a very beautiful, shapely, sophisticated lady who enjoys Southern California living. Why a New York ad? Certainly LA has beautiful ladies, but who can match a truly elegant, beautiful, sophisticated New Yorker, 40-45, who also possesses such other qualities as finesse, diplomacy, independence, integrity, education, understanding and acumen, in addition to being a down-to-earth gal in love with her guy. Religion no bar. Purpose: to share everything good and beautiful in life. One or two live-in children OK, 10-15 years old. Now about me! I am a very wealthy Jewish American gentleman; an active large corporate president and board chairman. I have two 16-year-old live-in boys. My employees say I am 73 going on 50. I think I am younger. 5'5", 169 lbs. If my age scares you, don't waste your time. If not, send a meaningful detailed letter and phone contact. I also wish a full-length 8x10 color photo. If children are involved, send normal snapshot and details, education, behavioral patterns, attitudes, father relationship, etc. Naturally, selection and contacts and eventual meetings will be complicated, but leave that up to me. I have solved many, many more difficult problems during my life. Reply directly to: Mr. President (personal), PO Box 2577, Chatsworth, CA 91311.

One—Swallow doesn't make a summer, until you've tasted my chocolate mousse: rich, sensuous and intensely delicious! I like it when a woman walks into my kitchen while I'm stirring (yes, it does have a touch of alcohol would you like it stronger?) I'm 6'2", mid-Manhattan attorney, brown eyes, dark brown gently wavy hair with touch of gray, divorced, 52, seeking long-term relationship with a woman who knows it takes good quality ingredients, affection, loving care and a desire to make it happen. If you are female, under 40, non-smoker, please write. NYM C548.

Skip This Ad Unless—You are an exceptional, professional, attractive woman, 27-33, who is fun-loving, bright, warm, sensitive and Jewish, who seeks to meet a handsome, well-educated, very successful, 30-year-old businessman with class and culture, who enjoys fine wine, art galleries, cozy dinners and who loves the country life as well as the city life. Phone/bio/phone, please. NYM G531.

Mature, Attractive, Youthful—Dallas woman who loves life seeks gentle, sensitive, fun-loving man, 45-55, to share a relationship. Photo/bio. NYM G505.

Lovely Jewess—Energetic, interested, bright, passionate, giving (testimonials available). Multi-professional (language, dance, education), late 30's, great shape, seeks literate, attractive Jew, 37-47, for the real thing, not fling. Photo/phone. NYM G506.

No Trivial Pursuit—Attractive, warm and intelligent professional female, 40, blonde, blue-eyed and Jewish, who loves lilacs, Rampal, Woody Allen and Dostoyevsky. Are you my single, successful and supportive male counterpart, 39 plus, who enjoys camping in summer, Turnberry in winter, is affectionate and athletic and wants to share the Sunday Times and more than a casual date? Send bio. No joggers, smokers or skinny men, please. NYM G507.

Warm, Lovely Lady, LI (Nassau)—A trifle overweight, but working on that, fond of tennis, good music, theater, fine food and good company, seeks a gentleman (5'10" or over, non-smoker) to share these and other good things with. NYM G508.

Handsome, Caring, Romantic—Professional, 36, 5'10", 160. Loves people, dining out, travel, poetry and life seeks educated, beautiful, romantic, Christian lady, 24-32 for life. Photo, phone, bio. NYM G516.

Very, Very Pretty—Jean Simmons lookalike, Joan Rivers sound-alike. Excellent figure, 5'3", 107 lbs., 30's, masters in French literature, teacher of French and Spanish, well traveled, speaks German and Russian, play some piano. Seeks humorous, attractive, well-educated, financially secure man. Phone. Photo preferred. NYM C550.

Beauty And Brains—And nice as well as highly successful, dynamic, athletic, down-to-earth divorcee, who loves city and country, the intellectual and the passionate, seeks male, 40-52, for fun and family. NYM G530.

Expressive, Handsome Jewish Doctor—31, 6', Ivy graduate. Enjoys music, theater, loves Europe and Israel. Seeks sparklingly alive, professional woman, 25-34, forever. Photo/bio. NYM G509.

Oriental, Compassionate, Tall—Slim seeks quality male, 30's, 5'9" or up. NYM G510.

Love To Laugh—38-year-old, Jewish, blue-eyed blonde, loves roller coasters and horror movies, ballet and opera and much in-between. Seeks optimistic, nonsmoking male, 35-45, emotionally and physically fit, open to commitment. Letter/phone. NYM G511.

Psychologist Female, 28—Very attractive, sensitive, loves fun and laughter, long talks. Seeks attractive, professional/businessman, outgoing, ambitious, bright, not afraid of feelings or getting emotionally close. NYM G512.

Conn. Professional, Young 55—Divorced, 5'10", 175, sincere, warm, caring, seeking female counterpart to share loving and a wonderful life. NYM G513.

Irishman, Professional, 31—Looking for lasting relationship with warm, compatible woman. NYM G514.

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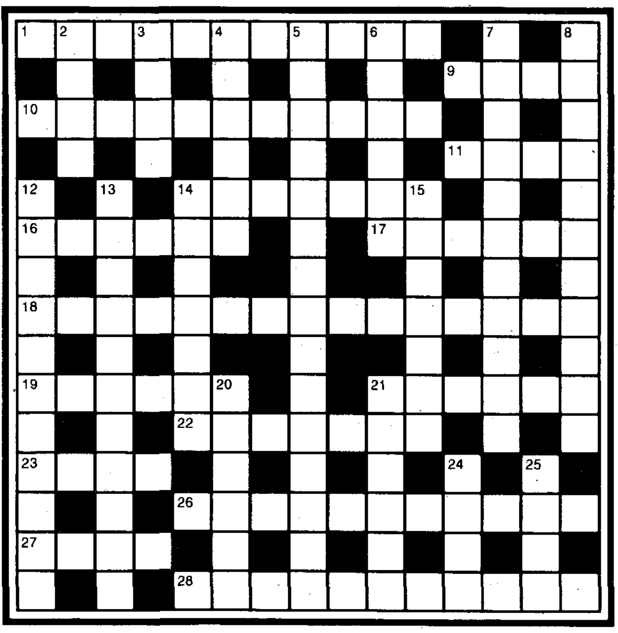
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Pick robe out to be ordered from what has lots of illustrations. (7-4)
9 Length of life for old man going in two directions. (4)
10 Inhabitants of a country which inter alia gives us the opposite of cultural activity. (11)
11 Delicate means of punishment. (4)
14 Compose a poem about a horse showing signs of weariness. (7)
16 King puts decoration on a man. (6)
17 Grips in which doctors hold artists. (6)
18 Short time for mercy before honour of football is spoilt. (7, 2, 2, 4)
19 Having one's food, for example, without a container. (6)
21 They provide measurements for cutting up trees by the thousand. (6)
22 Get angry about Victor being cut off. (7)
23 Voice in keeping with a moral tone. (4)
26 One of these clerics in not after an island. (5, 6)
27 Opposite of goalless draw seen on the floor. (4)
28 Give teachers the sack and they will go to blazes. (4-7)



Down

2 Promises the end of many an adjective. (4)
3 Drinks for the young. (4)
4 Powerful politician got into wild rage over an article. (6)
5 Gives prominence although what may be right often bores. (6, 2, 3, 4)
6 Having a penniless college. (6)
7 Real worship organised to bring rain. (5, 6)
8 The rest scattered about in casual gear although in a tense situation. (5, 6)
12 Turns queer with Labour and Conservative beatable. (11)
13 Smashing woman on the street occupied in making assignations. (11)
14 Tones down in less often shown version. (7)
15 Admitted old lady with man's name. (7)
20 Long-distance vehicle needed for huge mining enterprise. (6)
21 Part of England in which a crime is wrong. (6)
24 Insect which makes its sting go up. (4)
25 Where to get a divorce back fo the single? (4)

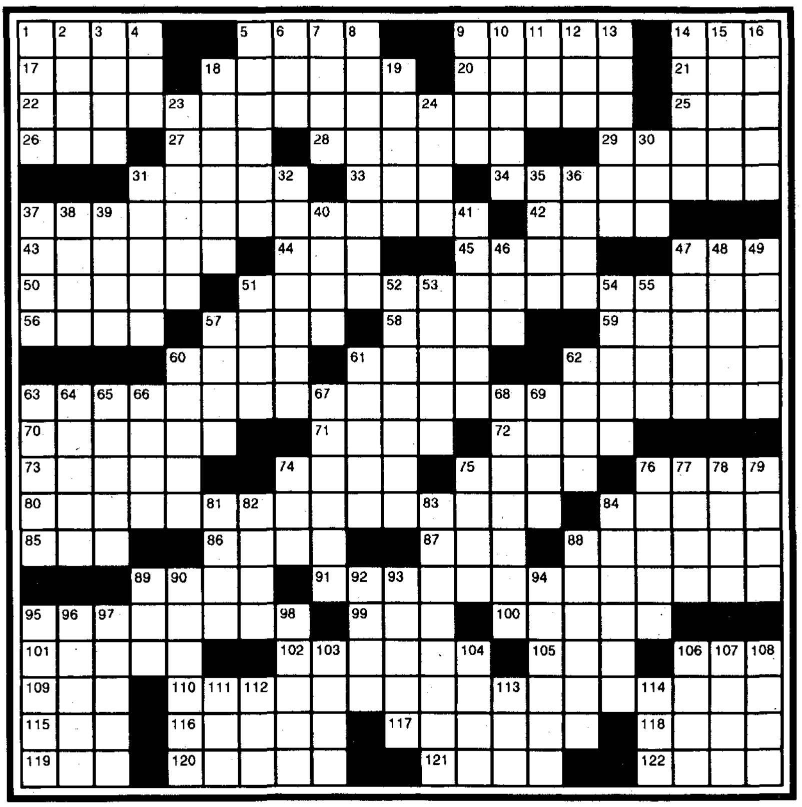
SHAKESPEAREAN TV': 'CUE' CROSSWORD/By Maura B. Jacobso

Across

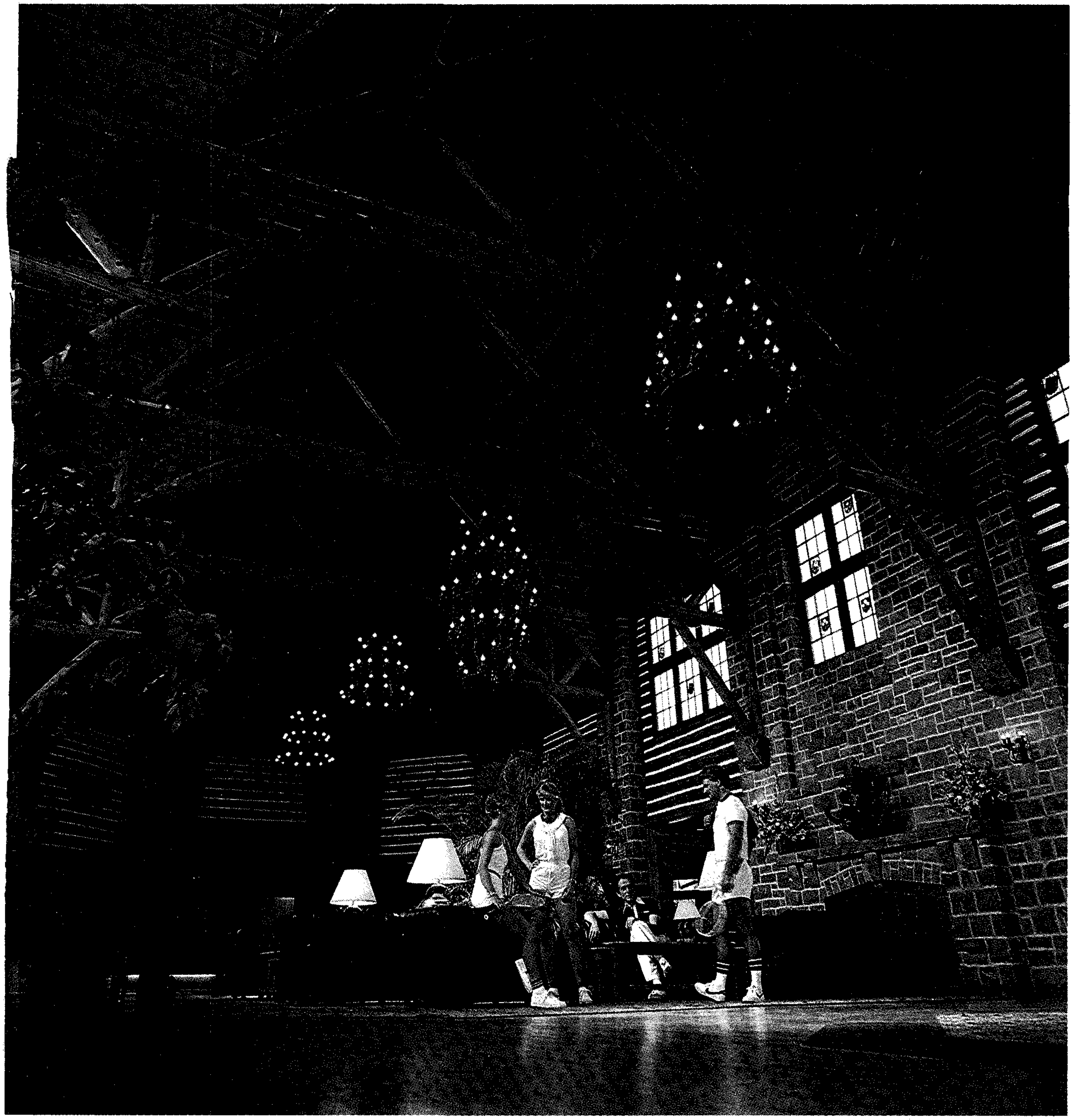
1 He of all trades
5 Like Hamelin's piper
9 I.e.
14 No gentleman
17 Run in neutral
18 Da Gama, et al.
20 Philanthropist
21 Actress Hagen
22 What TV addicts do?: "Merchant of Venice"
25 Dickens' pen name
26 S.H.A.E.F. area
27 Sabra's land: abbr.
28 Bay windows
29 Pine Tree State
31 Klemperer and Kruger
33 Snow, to Burns
34 Ushered
37 What insomniacs do?: Petruchio
42 Affect adversely
43 Slackens
44 Tanker cargo
45 Part of 106-Across
47 Wide shoe size
50 Pesky one
51 Good audio reception?: Sonnet 8
56 Revise the text
57 Russ. planes
58 Flyers' mil. branch
59 At —— (puzzled)
60 Atlanta arena
61 Brown songbird
62 Irish port
63 News channel?: Hamlet
70 Chest cavity
71 Bullring rahs
72 Modified organism
73 Private teacher
74 Unsightly
75 Story line
76 Eden throwaway
80 "60 Minutes" fan's TV time?: "As You Like It"
84 Sovereign
85 Numbered rd.
86 Korean river
87 Ideology
88 Wild rages
89 Form a bridge
91 TV mishap?: "Henry VI"
95 Did medical rookie duty
99 Quantity: abbr.
100 Rueful
101 —— Gras
102 "On —— Day . . ."
105 Egg: prefix
106 Math proof letters
109 Pierre's pal
110 What TV salesmen do?: "12th Night"
115 Before aitch
116 Factions
117 Get mad
118 "Green Mansions" girl
119 Unmatched
120 Brewer's buy
121 Kin of onyx
122 On —— with (equal)

Down

1 Hepcat's jazz
2 Pitman's passage
3 Role for Liz
4 Royal Botanic Gardens
5 Walk the beat
6 —— Kabibble
7 Yodeling feedback
8 Threshold
9 Adored one
10 Plumb for water
11 Compass dir.
12 Sauce for sushi
13 Small quake
14 Biblical length unit
15 Make amends
16 Stupefied
18 Panoramas
19 First-aid device
23 Dry up
24 Rachel's sister
30 Tributary
31 Eightsome
32 Kind of fizz
35 Roe source
36 1983 Tony musical
37 Surfer's delight
38 In the sack
39 Ride the runway
40 Asther of old films
41 Lessee
46 Ump
47 —— Gay (A-bomber)
48 One of the Fords
49 Two-wheeled chariot
51 Bowery bum
52 Gobblers
53 Plaintiffs
54 Did rowing
55 Suffix with cell
57 Roman 2009
60 Hokkaido city
61 "Yet —— remember thee"
62 "All's Well —— . . ."
63 Petal extract
64 Switch tracks
65 Come —— rescue
66 After buck or sock
67 Crude cabin
68 Young rams
69 E.P.A. concern: abbr.
74 Joop den ——, Dutch ex-P.M.
75 Galileo's city
76 Delhi seasoning
77 Mixed bag
78 Have a high odor
79 Gaelic language
81 Tatum's dad
82 Thorn in the side
83 Talks to the steno
84 Colored red
88 Ardent
89 But: Lat.
90 Like a fusspot
92 Angel's glow
93 Ostriches' cousins
94 Made a noose
95 Adult insect
96 Christened
97 Partner of true
98 Coolidge's V.P.
103 Skin bump
104 Mother of Zeus
106 Witty remark
107 Author Bombeck
108 Costly
111 Make haste
112 Sultana's chamber
113 Go amiss
114 —— la la



Solutions to last week's puzzles appear on page 100



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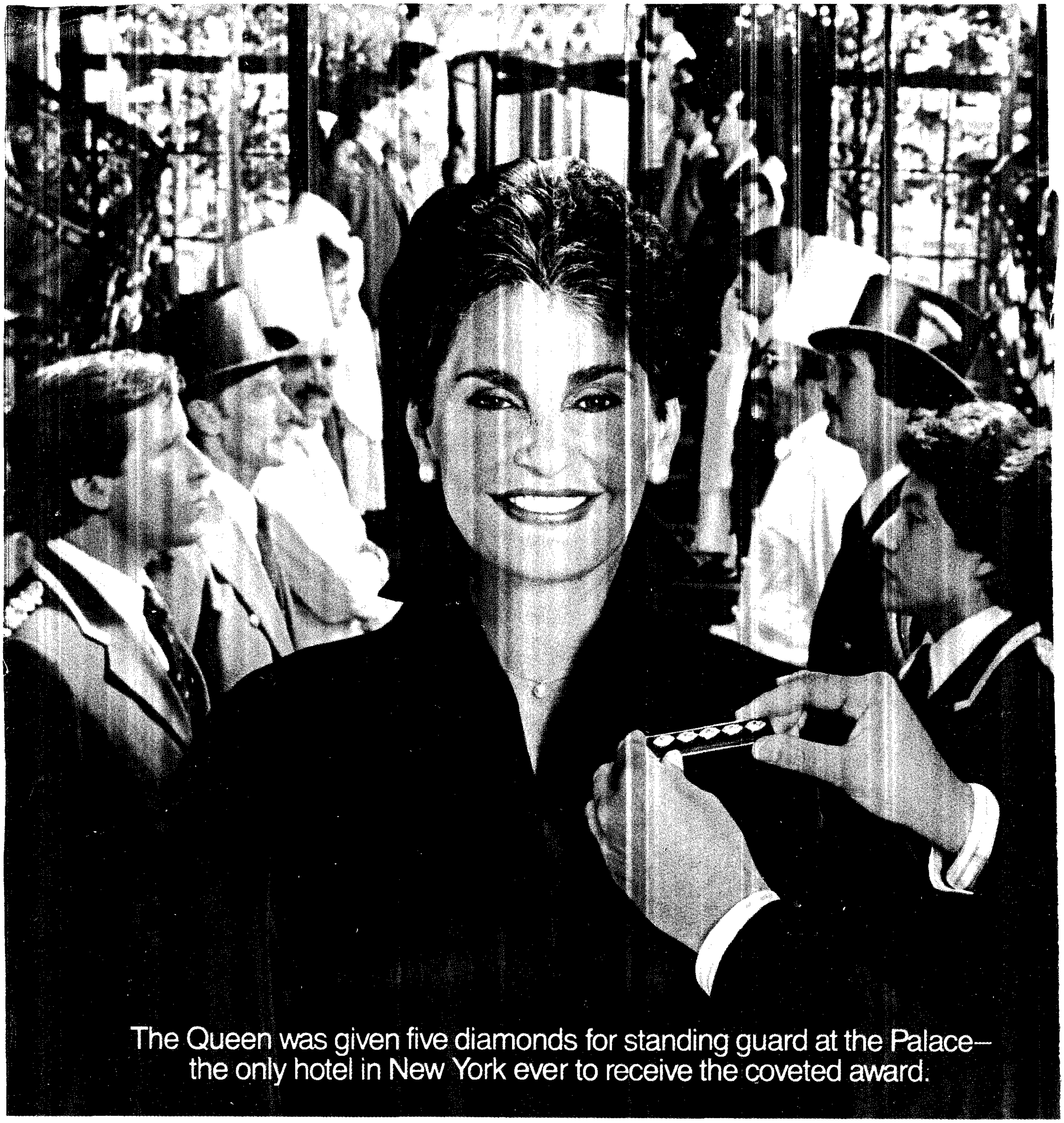
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